

The NEW YORK **CLIPPER**

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THE NATIONAL THEATRICAL WEEKLY

STEALING

AN ALL ROUND HIT

**An Appealing
Ballad**

**GREAT DOUBLES
MALE AND FEMALE**

FOX TROT TUNE

**KEEPS THEM
STEPPING**

**GET IT NOW!
SING IT NOW!**



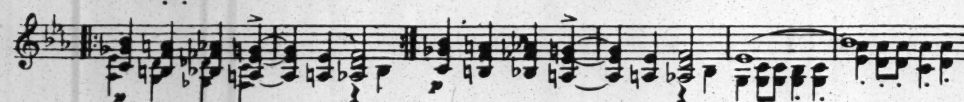
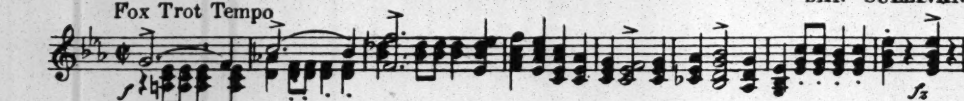
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Revised Arrangement by
FRANK E. BARRY

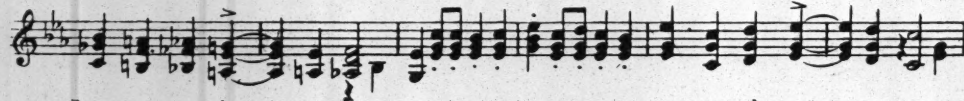
STEALING

Words and Music by
DAN SULLIVAN

Fox Trot Tempo

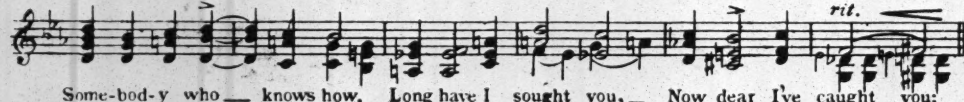


Some-one is star - ing at me, dear,
Song-birds are sing - ing of you, dear,



Some-one is glar - ing at me.
Love they are bring - ing from you.

Some-bod-y's smil - ing now,
I hear them in the trees,



Some-bod-y who knows how, Long have I sought you, Now dear I've caught you;
Their song up-on the breeze, While I am sleep - ing, Near me you're creep - ing.



Steal ing, steal ing with your eyes ap-peal-ing, There's a



ten-der feel-ing in my heart for you, Sigh - ing, sigh - ing, There's a



voice that's cry-ing Your sweet-heart is true, Morn - ing,



morn - ing, when the day is dawning, You with-out a warn-ing from my



dreams de-part, Steal ing, steal ing at your shrine I'm kneel-ing,



I've caught you steal-ing my heart.

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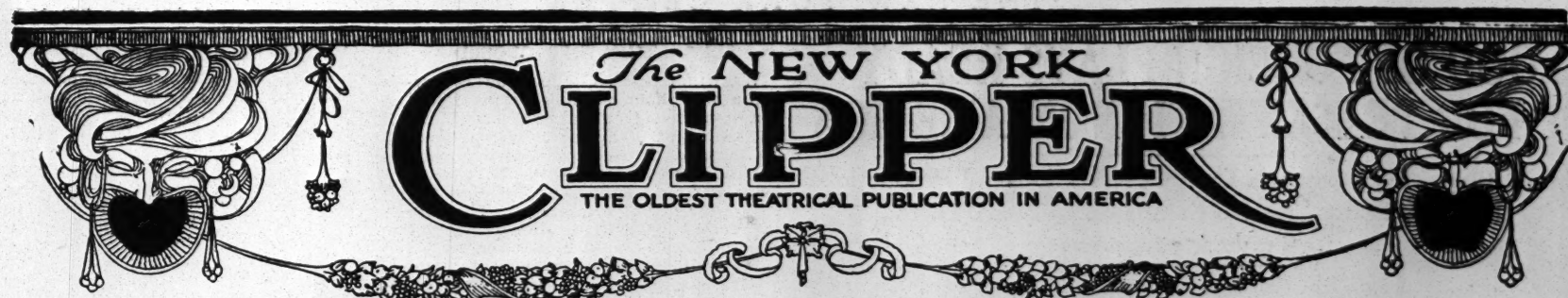
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Go Wrong
With A
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**Sing A
Feist Song
Be A
Stage Hit**



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COMMISSIONER CANNOT REVOKE THEATRE LICENSE, COURT RULES

**Appellate Division of Supreme Court in Case of A. H. Woods
Against Comm. Gilchrist Decides Commissioner Cannot
Revoke Eltinge Theatre License**

The play-censoring power long believed to have been vested in the office of Commissioner of Licenses of New York by reason of his power to revoke theatre licenses was dissipated on Monday. The Appellate Division of the Supreme Court handed down its decision in the injunction suit brought against License Commissioner Gilchrist by A. H. Woods, the producer of "The Demi-Virgin," granting the producer an injunction restraining the commissioner from revoking the license of the Eltinge Theatre, where "The Demi-Virgin" is playing, thereby reversing the lower court, which had previously denied the order applied for by Woods.

This decision is undoubtedly one of the most important, as regards the laws governing the theatre in New York, in the history of the stage. It absolutely takes away, in the opinion of theatrical attorneys, the arbitrary closing of any play. The only way the producer of a play may be prosecuted is under the criminal law which provides for the punishment of the producer of an "obscene or indecent" exhibition.

The Appellate Division denies the right of the license commissioner to revoke theatre licenses and states that any such power rests in a judge or a justice of a court of record.

The opinion handed down by the Appellate Division does not go into the much-mooted question whether or not "The Demi-Virgin" is, as Commissioner Gilchrist and others allege, "an indecent, immoral and obscene play and subversive of the public morals and welfare."

The opinion of the Appellate Division, as written by Justice Smith, and concurred in by Presiding Justice Clarke and Justices Merrell, Greenbaum and Laughlin, says, in part:

WILLIAMS SHOW FOR NEW YORK

CHICAGO, Ill., Feb. 20.—"Under the Bamboo Tree," the Bert Williams' Show has been booked for the Hamel Theatre in Cleveland, O., opening next week. From Cleveland the company will play Detroit, Washington, Philadelphia, Baltimore and then go into New York City for an indefinite stay.

QUEER THEATRE CITY

MONTREAL, Can., Feb. 20.—"The Bat," which according to all reports is packing them in everywhere, did not do it here. For some unaccountable reason the piece did not draw well at His Majesty's where it played last week.

ORPHEUM THEATRE CLOSING

ALTOONA, Pa., Feb. 20.—The Orpheum Theatre here, which plays traveling attractions, will close for the season on Saturday night of this week.

Poor business is given as the reason for closing.

"The commissioner of licenses is given cognizance and control of the issuance, revocation and suspension of licenses. No right of censorship of any play was thereby expressly given.

"It is not a license to produce a play which is to be revoked, but a license to conduct a theatre for any purpose which is to be revoked, and such right of revocation is claimed to exist notwithstanding the power of revocation was withheld from the police commissioner and given to a justice of the Supreme Court for causes assigned—among which was not the cause for which this theatre license is threatened to be revoked."

Of the power of revocation claimed to exist in the license commissioner the decision says:

"It is a most dangerous power to vest in a single individual, liable to misuse and to become oppressive.

"The right of censorship for moving picture exhibitions is to be exercised by a board appointed by the governor and confirmed by the Senate, and its determination is expressly made reviewable by the court.

"It seems an extraordinary interpretation of this law to hold that power to censor all other plays than motion picture plays is given to a single official whose appointment by the mayor is not subject to confirmation by any municipal body."

The decision adds:
"The play sought to be prevented by the commissioner is one which, according to the exhibit submitted on the argument, has little in it to commend and much to condemn, but the public has little to apprehend from the holding of this limitation of power of the commissioner of licenses, because, under the criminal law, any obscene or indecent exhibition may be punished as a misdemeanor."

EDNA WALLACE IN DEPT. STORE

Edna Wallace Hopper, former musical comedy star, is now appearing in a film house in Chicago, and each day between the hours of 11 a. m. and 1 p. m. is at the Mandel Brothers department store, where she is meeting and talking with the women customers.

ACADEMY NOW A FILM HOUSE

BUFFALO, N. Y., Feb. 20.—The Academy Theatre, at this city, which formerly played American Burlesque Association attractions, is now playing pictures exclusively. Sam Carver is managing the house, which is owned by I. H. Herk.

CHESTNUT STREET HOUSE SOLD

SUNBURY, Pa., Feb. 20.—The Chestnut Street Opera House, this city, has been sold to Pietro A. Magguzzi. The house was recently remodeled and will play road attractions and pictures.

ELMAN MOTION DENIED

Supreme Court Justice John Ford, last week denied the motion made by the counsel for Mischa Elman, the violinist, in his suit for \$100,000 against Florenz Ziegfeld, Jr., asking that the producer be ordered to submit a bill of particulars as to his counterclaim for \$20,000 damages. The motion was denied on the ground that it was made by Elman's lawyers, Phillips, Jaffe and Jaffe, instead of the plaintiff, who is at present in England.

Elman's suit against Ziegfeld is based upon his claim that the producer did not fulfill his part of a contract by producing a light opera the score of which was written by the violinist. Ziegfeld's answer to the complaint alleged that Elman had failed to carry out the provision in the contract which called for the composition and delivery of a "complete score and orchestration," and asked for a judgment of \$20,000 in his favor because of expenses and damages incurred. The motion made by Elman's attorneys asked for a bill of particulars setting forth the exact nature of the expenses and damages Ziegfeld claims he incurred.

BENEFITS FOR ACTORS

CHICAGO, Ill., Feb. 21.—A series of benefits will be held in the various theatres of Chicago in an effort to raise funds for the feeding of various theatrical people in dire straits. Ted Mac Lean is sponsoring the move and C. S. (Tink) Humphreys, general western manager of the B. F. Keith's Western Circuit is in charge of the money. The management of the State Congress Theatre has donated the use of their theatre and production for next Thursday, the entire proceeds to be turned into the fund. A monster benefit is being planned at the Colonial Theatre for late next week, with legitimate and vaudeville stars now playing in this city, taking part in the performance.

CIRCUS OPENS NEXT MONTH

The latter part of March, the Ringling Bros. and Barnum & Bailey circus will open its annual engagement at Madison Square Garden.

The fact that many changes have been made in the Garden will not alter the fact that it still remains the enormous amphitheater for the showing of big attractions. Its former seating capacity, 6,200, instead of being decreased will be larger when the circus comes in as by a new arrangement at least a thousand additional seats can be installed.

SOHMER PARK AT AUCTION

MONTREAL, Can., Feb. 20.—On Feb. 23rd, the property known for 42 years as Sohmer Park, one of the biggest amusement parks in the country, will be sold at auction in the Sheriff's office, at the Courthouse. This amusement park was well known for years, and was one of the greatest of its kind.

TOPEKA THEATER BURNED

The Novelty Theater, of Topeka, Kansas was burned to the ground on Friday night of last week. Acts playing the house lost all of their belongings as the house was completely destroyed.

The house was booked through the Western Vaudeville Managers' Association.

POOLING CHICAGO THEATRES

CHICAGO, Ill., Feb. 20.—A. L. Erlanger and Lee Shubert, heads of the great rival booking organizations, are here together inspecting the local playhouses and holding a series of conferences.

At these meetings the groundwork is being laid for a "pooling" plan for the operation of the theatres, which for years have been divided into two hostile camps. A similar project is in view for virtually all of the principal cities outside of New York, and it is even hinted that it may reach that city as well.

It is said that the first theatres which will be affected here are the Colonial and Apollo. Shubert vaudeville, according to present plans being switched to the Colonial in May and the Apollo taking musical comedies beginning with "Sally," which in spite of the big New York business is said to be booked for this city.

The La Salle and Central and possibly one or two others may be turned over to pictures.

These matters, it is said, have not been decided.

"We are simply looking over the ground," he said, "and trying to arrive at something that will be beneficial to the show business. What we want to do is to establish fixed policies for the various houses, so that one will be a home of drama, another of musical comedy, and so on. As it is now, the frequent shifts are confusing to the public."

"We may have an important announcement to make in a few days, but it is not ready now."

The appearance of the long time-rivals together was something of a sensation in theatrical circles. Rumors that they would join forces next season had come from New York, but it was not known that they were so nearly ready to act.

The Chicago theatres involved in the new plan are the Illinois, Blackstone, Colonial, and Powers'—the "syndicate" group; the Garrick, Apollo, Studebaker, Princess, Great Northern, and Central, all Shubert houses, and the La Salle and Playhouse, whose affairs are more or less closely allied with those of the Shuberts.

U. S. PLAYS IN ENGLAND

American managers and actors that are complaining over the number of foreign productions in this country will doubtless be surprised to learn of the number of successful American plays now running in London.

Six of the most successful plays in London at present are of American origin. They are, "Enter Madame," produced there last week, "The Bat," "The Bird of Paradise," "Sally," "Welcome Stranger," and "The Sign on the Door."

On the other hand, "The Nightcap," which is doing well in the United States failed to score in the British metropolis and will close this week.

CRYSTAL THEATRE ROBBED

CHICAGO, Ill., Feb. 20.—Word was received on Saturday morning by the local offices of the Shuberts, informing them of the robbing of the Crystal Theatre in Milwaukee on Friday night. Masked men held up Moy Toy, the manager, while he was checking up the receipts and relieved him of \$3,000 in cash. A gun fight between the robbers and police followed, but the robbers escaped.

FLOOD OF FOREIGN PLAYS READY FOR PRESENTATION IN AMERICA

United Plays, Inc., Controls Over Seven Thousand Productions and Has Started Active Campaign to Place Them with Producing Managers

The international copyright situation which was in chaotic condition during the war, having automatically reverted to its pre-war basis, The United Plays, Inc., that represents almost all of the leading publishing houses of Central Europe, controlling more than seven thousand plays, is starting an active campaign to sell and produce in the United States the product of the prolific Central European authors and composers.

Some of the several thousands plays and operettas controlled by the corporation have already been produced in this country, among them being the Molnar play "Lilom" produced by the Theatre Guild with great success; "The Last Waltz," Strauss operetta, produced by the Shuberts; "The Affairs of Anatole," film produced by the Famous-Players, and still another is "The Rose of Stamboul" which is being given an out of town premiere this week by the Shuberts and scheduled for opening at the Century next week.

Several other Continental successes are scheduled for production in the near future and like the other plays put out by the United Plays represent the cream of the Central European writers. A Franz Molnar play new to this country, a comedy drama, "The Swan," is expected to be presented shortly. "The Last Kiss," by Ludwig Biro, co-author of the "Czarina" now at the Empire Theatre, is also in preparation. A Chinese play, "Ta-O-Tai," by Emerich Foelders, a rising young Hungarian author, will have its first presentation here soon; the play is breaking all records in Budapest at a Blumenthal theatre. "The Matrimonial Beggars," an ultra-modern drama by the Jugo-Slovakian

author, Carl Griesmier, now in this country, will have a Broadway showing before the end of the present theatrical season. This play was also a great success in Vienna.

Just what effect the release of so many foreign plays on the American theatrical market will have on general business conditions is problematical. While the idea may not be relished by American authors and composers, the fact remains that Broadway up to the present time this season, has not produced a single outstanding dramatic hit from the pen of an American playwright. Many theatrical managers have complained of the scarcity of good plays and blamed that deficit for a good part of the poor business done this year by the theatres. The release of many plays already tried and proven to be worth while successes, may be a deciding factor late this season or early next season in giving the theatrical trade new life and a fresh hold on prosperity.

The copyright laws between the United States and the European countries with whom they were at war, were practically non-existent during the war period. The failure of American theatrical producers to take advantage of this situation and produce plays written by writers belonging to the warring nations is a remarkable tribute to the American sense of fair play and justice. The instances where plays unprotected by copyright as a result of war-time conditions, were produced in this country, are absolutely negligible, and a wonderful example of a gentlemen's agreement, and their abiding by the common law safeguarding the possessions of others.

LINA ABARBANELL IN NOTE SUIT

Joseph E. Shea and Company, Inc., as assignee for Joseph E. Shea, the agent, filed suit last week against Lina Abarbanell, the well known actress, at present featured with Lionel Atwill in "The Grand Duke," for \$425 alleged to be due on a promissory note. The papers in the action were filed in the Third District Municipal Court.

In Miss Abarbanell's answer to the suit, filed through her attorney, Sidney Rosenbaum, of No. 22 William street, she asks that the complaint against her be dismissed on the ground that the promissory note in question "was delivered upon the corrupt and usurious agreement" made with Joseph E. Shea and his brother P. F. Shea. On June 10, 1921, states the answer, she gave the Sheas a promissory note for \$500 due in sixty days in consideration of the loan of \$400. This represented the charge of \$100 interest on the \$400 for two months or 150 per cent interest, according to Miss Abarbanell's answer, and the legal rate of interest is only 6 per cent.

On March 10, 1921, the day the note matured, states the answer filed last week, Miss Abarbanell renewed the note, signing a new instrument for \$500, also to be paid in sixty days. She paid P. F. Shea \$175 on account of this note between May 5 and November 12, 1921, according to the answer.

"UP THE LADDER" STARTING

Doris Kenyon, the cinema star, with George Farnen, Edward Donnelly and Mary Jeffrey have been engaged by William A. Brady for the company which will present Owen Davis' new play "Up the Ladder."

NEW HOUSE IN NEWCASTLE

NEWCASTLE, Pa., Feb. 20.—The Liberty Theatre, this city, a new house, was opened last week. The Liberty plays pictures and vaudeville C. S. McKibbin, is manager.

ENGLISH CO. SAILS FOR HOME

The recent agitation in professional circles regarding the so-called invasion of the American stage by foreign actors, especially English, quieted down to a large extent when one of the all-English companies playing in New York sailed for Europe last week and several of the members of another joined the Actors' Equity Association.

The Marie Lohr Company, which played for three weeks at the Hudson Theatre, closed on Friday. The entire company sailed for England the following day, Saturday.

A. E. Matthews, the star of "Bull Dog Drummond," in which an all-English company is playing at the Knickerbocker Theatre, and several members of the cast, became members of Equity last week. "Bull Dog Drummond" is under the management of Charles B. Dillingham, who is a member of the Producing Managers' Association, which permits him to engage a mixed cast—both Equity and non-union.

The only other English company at present playing in New York is the "Pins and Needles" troupe, at the Shubert Theatre. This show is under the management of Albert De Courville, the English producer, who is at present engaged in a controversy with Equity over his unwillingness to have his company enroll in the actor's union.

MAY IRWIN INN INCORPORATES

WATERTOWN, N. Y., Feb. 20.—The May Irwin Inn has been incorporated with a capitalization of \$50,000. Miss Irwin, who has retired from the stage is to convert a portion of her summer home in the Thousand Islands into a hotel.

This is Miss Irwin's second venture into the hotel business, the latest being on a larger scale than heretofore. Stock in the new corporation will be issued within the next few weeks.

It is believed that the theatrical profession will have a chance to buy stock.

SEVEN THEATRES CLOSED

WASHINGTON, D. C., Feb. 20.—Following a three-hour meeting of the Board of Commissioners, the city's theatrical district was amazed by the closing of seven big theatres. The commissioners' meeting was adjourned at 6:30 P. M., and an hour later the managers of the seven theatres were served with orders. The closing orders were based directly on the Knickerbocker Theatre disaster which happened three weeks ago and a theatre inspection which for the past three weeks has been going on.

No prior notice of the closing orders had been given the managers of the theatres, and they were amazed when Inspector of Detectives Clifford L. Grant and Detective-Sergeant Scrivener appeared in their offices, and demanded an immediate shut down. The managers complied at once.

The seven theatres closed are:

The National Theatre, which was to open Sunday with "The White-Headed Boy," a play that ran for a short time at the Henry Miller's Theatre, New York. Poli's Theatre, also a legitimate house, was scheduled to open Sunday with the "Greenwich Village Follies."

Crandall's Metropolitan, showing feature motion pictures, was to present Norma Talmadge in "Love's Redemption."

The Cosmos was to present vaudeville and picture bill.

Loew's Columbia, a motion picture house, featured Rudolph Valentino in "The Four Horsemen."

The other two theatres, the Maryland, on Ninth avenue, and a colored house, the Foraker, on Twentieth street, were both picture houses.

The report on the conditions of the theatres was presented to the commission by Maj. John Gotwalls, chairman of the investigating committee. Serving with the army officer were Edward W. Donn, Jr., architect; Chas. H. Tompkins, builder; Arthur L. Smith, builder, and Lester Wilson, structural engineer.

After the meeting Commissioner Keller announced that, in most instances, the houses had been found unsafe both from a structural point of view, and from the fire risk. While he would not make public the investigation report, he said that where the theatres were closed down, the conditions were such as to constitute an "imminent danger."

Besides the seven theatres that have been closed, the board of investigators have a list of ten more for careful scrutiny.

Inspector Grant was called into the meeting shortly before adjournment, and the following order, addressed to Maj. Sullivan, was placed in his hands to carry out:

"You are hereby directed to notify the owners, managers, or lessors of the following theatres, that their licenses are hereby suspended until further notice, in the interests of the public safety, and you are instructed to prevent any performance in the said theatres during the period of suspension."

According to officials, this drastic action was based, not only upon the Knickerbocker calamity, but by and through the voluntary inspection of a corps of construction experts, headed by Engineer Commissioner Charles Keller. These men were called together the night of the accident in the Knickerbocker, and the following day were given routes to cover. The routes, collectively, amounted to the inspection of seventy different theatres in and about the city at Washington.

It is not expected that any other amusement house will be closed, at the present time, according to the officials in the District Building Committee.

At the meeting of the Board, with the commissioners, were the five experts who conducted the investigation, Corporation Counsel Francis H. Stephens, and Fire Chief Watson.

Several of the affected theatres were in operation at the time of the order, and the motion picture houses were allowed to continue their performances until after the first show, when the houses were closed.

None of the managers, or owners, of the closed theatres, will sue the city, it was announced.

WANTS FREEDOM FROM GIRL

ELKTON, Md., Feb. 20.—Alleging that he was under the influence of alcohol at the time he was married, John W. Montgomery, a wealthy young man of Philadelphia, filed suit last week for the annulment of his marriage to Peggy U'Dell, a chorus girl with the Will Rogers Ziegfeld Frolic show, which took place on January 26. Suit was filed in the Circuit Court here.

At the time of the marriage, Miss U'Dell, whose right name is U'Neille, was playing with the Ziegfeld Frolic in Philadelphia. The show played in Baltimore last week.

Montgomery, who says that he knew his wife for only twelve hours before they were wedded, alleges that he was lured into the marriage "by connivance and deceit," aided and abetted by some white-hot hooch and a press agent. It was after midnight when Montgomery, Miss U'Dell and two other equally liquored-up couples got aboard a taxi in Philly and directed the driver to take them to Elkton, Maryland, which is the Gretna Green of that part of the country, according to the unwilling husband's story.

At four o'clock in the morning on January 26, a loaded taxi hove in sight of Elkton. In their efforts to find some one to marry them the seven, including the driver, who was sober, woke up half of Elkton's worthy population. They hammered on doors and windows, yelled and besought some one who could marry the chorus girl and young Montgomery. Sleepy Elktonians, sticking their heads out of windows, finally directed the gang to the home of the marriage license clerk. He gave them the license they sought and they proceeded to the home of Reverend Daniel F. Lockerbie, who married the couple just as the clock struck six a. m.

Montgomery declares that he never knew his wife before the eve of his wedding day, and was in such a condition he didn't know whether it was a real clergyman or only a press agent who conducted the marriage ceremony. He remembers, though, that he had to be coaxed to say the "yes" that sealed the bargain.

Diana Adele Gordon, also of the "Frolic chorus," was one of the marriage party and aided in the plot to marry him to Miss U'Dell, according to his recollection of the event, Montgomery alleges.

BRITISH ASSN. TO SUPPORT EQUITY

The Actors' Association of England notified the Actors' Equity Association last week that it would back it up in any action Equity might take against the "Pins and Needles" company or any other English company which caused the American actors' union trouble.

According to a statement made by Frank Gillmore, Executive-Secretary of Equity, this information was carried in a cablegram, which read:

"British Association will support any action taken against DeCourville's company or other black leg companies. Will give full publicity here."

HALE IS LIFE A. E. A. MEMBER

The Council of the Actors' Equity Association last week elected to life membership Theodore Hale, attorney for the association in San Francisco, California. Mr. Hale, who has been a very active man in Equity affairs, was at one time an actor.

THEATRE IS BANKRUPT

SAN FRANCISCO, Cal. Feb. 20.—The Rialto Theatre here has through its president filed a petition in bankruptcy in the United States District Court.

According to the petition, the theatre company has liabilities totaling \$38,880.03 and assets amounting to \$161.50.

COHAN REVIVING "TAVERN"

The Geo. M. Cohan play, "The Tavern," started rehearsals Tuesday. The piece, which will enter upon a road tour in about three weeks, is to feature Norman Hackett, with Eleanor Montell playing opposite him.

It will open next month.

SIXTY MILLION DOLLAR DROP IN SIX MONTHS' THEATRE RECEIPTS

**Falling Off in Attendance During Last Six Months of 1921 Is
Enormous—Banner Year of 1920 Broke All
Records for Theatre Business**

The gross receipts for theatre admissions, including all forms of such amusement, legitimate, vaudeville, motion pictures, and cabarets, from June 1, 1921, until December 1, 1921, dropped almost 15 per cent under the receipts for the same period in 1920, according to the Federal tax report made public last year. The receipts in this period of six months, practically half of the present theatrical season, amounted to \$385,899,799.70, while in the same period of 1920 the receipts amounted to \$449,336,657.30.

These figures show a falling off in theatrical amusements' receipts during the six months from and including June to December, of last year, as compared to the same period in 1920, of \$63,436,857.60.

This tremendous loss in theatre receipts during the first part of the season of 1921-1922—over sixty-three millions of dollars—can not be laid to any reduction in prices of admission, for such reductions are practically negligible—but represent an actual drop in all forms of theatre at-

tendance, due to the great slump in business.

The receipts of the motion picture theatres of course make up the greatest part of the total receipts of the theatrical business, and it is generally conceded that this branch of the business suffered the most during the period mentioned in the Federal report.

Judging by the figures for the theatre receipts during the last half of 1921, the total receipts for the entire fiscal year which ends June 30, will be a great deal less than those of the previous fiscal year which ended on June 30, 1921. The total receipts during the previous fiscal year amounted to \$897,000,000, which constituted a new record for theatre receipts.

The Federal report which contained the announcement of the theatre receipts from June 1 to December 1, created much amazement in managerial circles, where it has been supposed that the figures would show a much greater decrease in business than 15 per cent.

A. E. A. ACTRESSES SUSPENDED

Betty Hall and Florence Carpenter, who have been playing with Henry Miller's non-Equity company on tour all season in "The Famous Mrs. Fair," although they were still in good standing with the Actors' Equity Association, were suspended from membership last week by the Council of the A. E. A. Their names have been posted up on the "black list" in the Equity offices which carries the names of those Equity members suspended because of their actions since the inauguration of Equity Shop.

Although Miss Hall and Miss Carpenter joined "The Famous Mrs. Fair" in New York early this season when the company was organized and later traveled with it to the Pacific Coast and back, it was not known that they were still Equity members until a month ago when the CLIPPER carried a story to that effect.

BROKER GETS JUDGMENT

Judgment for \$1,085 against Gerald F. Bacon, theatrical producer and manager, whose last Broadway venture was the short-lived "Princess Virtue" last Spring, was filed last week in the office of the County Clerk by Ansel S. Leo, a broker, whose offices are at No. 12 Produce Exchange. The judgment, which was obtained through Attorney Paul M. Crandall, of No. 233 Broadway, was for a promissory note made by Bacon last April, at the time "Princess Virtue" embarked upon her eventful career, which ended after a run of less than two weeks at the Central Theatre.

ORPHEUM CHANGES POLICY

The Orpheum Theatre, Montreal, Canada, has again changed its policy. The house, two years ago, played the Orpheum Players' Stock Company, a resident company, which played for one hundred and ten weeks. Following this run, the house played burlesque, booking the American wheel shows. As this proved a failure, from the start, Manager Hevia, two weeks ago, removed the burlesque, instituting, in its place, another Orpheum Players' Stock Company, which is expected to become a permanent institution. The company is headed by David Herblin and Edna Preston.

WEBER TO DO NEW PLAY

Lawrence Weber is casting for a new play entitled "Superstition," which is scheduled to open in the early part of April. The play is a melodrama in three acts, and was written by Colonel Brady. No cast has been announced.

LOWELL SHERMAN BANKRUPT

Lowell Sherman, one of the featured players in "Lawful Larceny" at the Republic Theatre, filed a voluntary petition in bankruptcy last week, in which he set forth his liabilities as \$16,693 and no assets. The petition was filed through Attorney Alfred Beekman, of the law firm of House, Grossman and Vorhaus.

The liabilities include \$5,250 owed to Martin Herman, brother and general manager for A. H. Woods, who produced "Lawful Larceny"; \$2,500 owed to Samuel Shipman, author of the play, and various hotel, garage and merchandise bills. Most of the bills are owing to hotels and stores in New York, Hollywood and Santa Monica, Cal., and in Chicago.

Sherman, who was mentioned in connection with the Roscoe Arbuckle case, was sued last week in New York by a realty concern, which alleges he owes it around \$500 for the rent of an apartment which he leased.

"LOLA" AT \$2.00 TOP

CHICAGO, Feb. 20.—The Helen Shipman show, "Lola" billed to open here at the LaSalle Theatre on March 15, for an indefinite run will show at a two dollar top and is the first musical production to appear in this city that has dropped its prices to a pre-war level.

Mrs. Couthui, the scalper Queen is said to be interested in the new venture and promises to put the show across despite the poor business other productions have suffered in this city in the past year at the war scale of \$3.50. Miss Shipman's last appearance in this city in "Irene" is believed to carry enough weight to put the show over at the low figure although a very good business has to be done at \$2.00 to pay the "nut" of the show which is said to be a healthy one.

The production is the vehicle lately discarded by Charlotte Greenwood and was known as "Let 'er go Letty."

ACTORS MUST "CLEAN UP"

ALBANY, N. Y., Feb. 20.—Theatre men who were gathered at a dinner that marked the close of a three day convention, heard Marcus Loew, Sydney S. Cohen, Charles L. O'Reilly, and other members who are prominent in theatrical and moving picture circles, declare that the ranks of the profession must be cleaned up. Five hundred motion picture theatre owners were present. Former Governor Glynn acted as toastmaster and defended the theatrical and movie folk from attacks provoked by the faults of what he called "a small group at Hollywood."

YIDDISH PLAYWRIGHT SUES WOODS

Moses Richter, a writer of Yiddish plays, has filed a suit against Al H. Woods, the producer, for \$1,250, for alleged breach of contract.

In his complaint, Richter, through his attorney, Lester B. Nelson, of No. 1472 Broadway, alleges that on or about June 24, 1919, he entered into a contract with Woods, whereby Woods was to have the exclusive English speaking, motion picture, stock, and repertoire rights of all plays written by Richter for a period of ten years. In consideration of the agreement, Woods paid him the sum of \$500, and agreed to, pay him two and one-half per cent, weekly, on all gross box office receipts of plays written by the plaintiff, and produced on the legitimate stage by Woods, and 25 per cent of all money received from stock, motion picture and repertoire engagements. The plays accepted were to be produced within two years after their acceptance, and if Woods failed to produce the plays within this period he was to pay the plaintiff the sum of \$250 for an extension of two years on each play.

Richter claims, that Woods accepted five plays on or about August 6, 1919, and that none of the plays were produced by August 6, 1921. He claims that he has not been paid the money due him by Woods for an extension of time and is suing for that amount. The five plays accepted were, "A Woman's Duty," "How Men Love Us," "Two Bridegrooms," "Her Awakening," and "Suspicion."

In answer to the complaint, Woods, through his attorneys, House, Grossman & Vorhaus, admits that he had an agreement with Richter, but claims that Richter did not turn over to him, all the plays that he had written. Wood claims that the value of the plays not submitted were greater than the amount asked for in the complaint. Woods also alleges that prior to the commencement of the action he had duly paid all claims under the contract existing between the parties.

Richter in an amended complaint states that he did present all plays written by him to Woods but that the latter, told him he would wait a little while before accepting them. Richter also claims that agreement states that if any plays were rejected by Woods the producing rights reverted to Richter.

The action is being brought in the Supreme Court, Kings County.

FIRE ON RINGLING YACHT

BRADENTOWN, Fla., Feb. 20.—A fire which was the result of an explosion on the yacht "Salome," owned by John Ringling, well-known circus man, injured six persons and destroyed the vessel, valued at \$50,000. The accident occurred last Thursday night. The injured are Mrs. John Ringling, L. C. Wallick, Mrs. Wallick, Mrs. Sanford Makeaver, Judge Ernest Heppenheimer, of New Jersey Court of Error and Appeals, and Mrs. Heppenheimer.

With the exception of Judge Heppenheimer, all are reported severely burned about the face and limbs, and are being cared for at Sarasota.

MIAMI IS FILM CENTRE

MIAMI, Fla., Feb. 20.—This city is rapidly developing into an important film centre, with the construction of several new studios already commenced and several more planned. There are already two motion picture studios completed here, the Charles Gramlich Studios and the Brush Studio. Two more are now in course of construction and two other concerns are completing plans to build here.

The Miami locality is much in favor with film people, as it has all the advantages of California. Several companies, among them a Pathe and a Universal unit, have been working here for the past few months.

ALICE RIDNOR SIGNS

Alice Ridnor, who is now appearing in vaudeville over the Shubert Circuit, in the "Midnight Rounders," has been placed under a five year contract by Messrs. Shubert, and will join their "Passing Show," at the conclusion of her vaudeville dates.

NEW SHOWS FOR CHICAGO

CHICAGO, Ill., Feb. 20.—The closing days of February will bring two new attractions in Chicago. Mary Ryan will come into the Olympic Theatre on Feb. 26, in "Only 38," a comedy. Mitzi will come to the Illinois Theatre on Feb. 26, in "Lady Billy," a musical comedy attraction that is slated for an indefinite engagement.

Many changes took place in this city this week. "The Follies," "Under the Bamboo Tree," "A Buck On Leave," and "Mr. Pim Passes By," left Chicago Saturday night and were replaced here by "The Silver Fox," "Two Little Girls In Blue," "Bluebeard's Eighth Wife," "The Varying Shore" and "The Easiest Way." "The Silver Fox" opened the LaSalle Sunday night. The house has been dark for two weeks. Lawrence Grossmith, Violet Kembel Cooper, Percy Marmont, Boots Wooster and Noel Tearle are in the cast.

"Two Little Girls In Blue," succeeded Ziegfeld's Follies at the Colonial. It is a musical comedy attraction with the Fairbanks Twins, Jack Donahue, Emma Janvier, Jack Squire, Vanda Hoff, Louise Kelly and George E. Mack as the noted members of the cast. The production opened Sunday night at the Colonial to a capacity house.

"Bluebeard's Eighth Wife," had its initial opening at the Garrick Theatre Monday night. Barry Baxter has the lead. The play will remain here as long as business warrants.

"The Varying Shore," with Elsie Ferguson in the leading role, restored the Woods Theatre to the Legitimate column starting Monday night. The house has been playing pictures for the past six months to very little returns. In the cast with Miss Ferguson are Charles Francis, James Crane, Rollo Peters, Paul Everett, Wright Kramer, Clyde North, Geraldine O'Brien, Blythe F. Daly and Maidel Turner.

"The Easiest Way" had its revival at Powers Theatre on Monday night with Frances Starr in the leading role. Joseph Kilgour is playing his former character. The production is slated here indefinitely.

Attractions that hold over and that are playing to good financial returns, are "Lightnin'" at the Blackstone; Francine Larrimore in "Nice People" at the Cort. "The Night Cap," at the Playhouse; "Little Old New York," at the Grand Opera House; Walker Whiteside in "The Hindu" at the Central Music Hall; Lionel Barrymore in "The Claw" at the Princess; Otis Skinner in "Blood and Sand," is playing the final week at the Illinois and "The Beggar's Opera," is playing its second and last week at the Olympic Theatre.

BAN ON SUNDAY SHOWS

WATERTOWN, N. Y., Feb. 20.—Action taken by the City Manager, Mayor and City Council has placed the official ban on Sunday vaudeville in this city. No action was taken to close the theatres here entirely, but steps have been taken by the Jefferson County Ministerial Association to have the council issue a decree doing away with Sunday amusements of all kinds.

The decision of the city officials to do away with Sunday vaudeville comes as a result of complaints by the ministers of the county to the effect that their church members, instead of occupying their pews on Sunday, attracted by the class of amusements which have been brought here during the present vaudeville war, have been forsaking the church for attendance at the vaudeville houses. The situation, in their estimation, has become alarming, since the theatres on Sunday evening were filled to overflowing with audiences not only comprising local persons, but also men and women from towns within a radius of 25 miles who were unable to get here any day but Sunday, while the ministers delivered their Sunday exhortations to sparsely filled churches.

The ministers of the county at a recent meeting named dates when they would begin an active drive through the pulpits, against the Sunday amusements, the first date named being Feb. 26th. In the meantime, however, they approached the city officials and asked co-operation.

ENGLISH ACTOR INVASION FAILS DECLARES A. F. OF L. PRESIDENT

**Samuel Gompers, in Address at Equity Meeting, Says That
American Actors Have Nothing to Fear From Foreign
Companies—No Trouble with De Courville**

The so-called invasion of the American stage by English actors, whether or not it was inspired by American managers hostile to Equity, is a total failure, it was declared by Samuel Gompers, President of the American Federation of Labor, and John Emerson, President of the Actors' Equity Association, at that organization's propaganda meeting held on Sunday afternoon at the Republic Theatre.

Albert De Courville, the English manager whose all-English "Pins and Needles" company has been the most prickly thorn in Equity's side in the foreign actor question, will not give Equity much trouble, it was declared by Mr. Gompers.

"I had a most interesting conference with Mr. De Courville last week," said Mr. Gompers, "and I don't think you are going to have any trouble with him. If I have any sensing of the situation I don't think he will be very anxious to bring another company here; and I don't think Mr. De Courville will encourage any other English managers to come here."

The hint carried in Mr. Gompers' statements about the "invasion" and also Mr. Emerson's seemed to be that the foreign actor bubble has been pricked mainly by the fact that the English productions have not been, except in one case—and members of that company, "Bull Dog Drummond," have joined Equity—even moderately successful.

"If there has been any concerted movement to bring anti-union actors here, you are opposed to it and so am I," said Mr. Gompers. "I feel safe in saying that any such movement, if it existed, has failed."

This trend was also taken by Mr. Emerson, who also read aloud a cablegram from Alfred Lugg, Secretary of the British Actors' Association, which read:

"British Actors' Association fully supports any action taken against De Courville company or any other blackleg company. Will give full publicity here."

"As far as my life's work is concerned I have tried to be fair to every man and every woman," said Mr. Gompers when he opened his address. "But in every controversy between the men and women who work and their employers I am thirty-three and one-third per cent in favor of the man and woman who work."

Referring to the recent attack upon the people of the stage by Rev. Straton, Mr. Gompers said:

"It would be a great pity if the success of the church depended on the failure of the stage."

"I have always been a theatre fan," said the labor leader. "I like all forms of theatrical entertainment, from drama to our American burlesque."

"What the Actors' Equity Association stands for," he said, "may be summed up in one word: Justice. Equity wants the establishment of the best possible arrangements between actor and manager. Your association wants to give the manager a free hand and free play, but we are opposed," he thundered, "to the dictatorship of theatrical management!"

"The managers cannot frighten the actors by declaring they are going to fold their tents and go to some other country."

Then in a soft, gentle voice Mr. Gompers said: "We don't want to do the managers any harm."

He laughed and continued: "I didn't happen to have the happiness to be able to put those lines over. I meant them to be serious."

"I am confident that the actor and the entire labor movement holds no desire to harm the manager. But we want the attention and respect due us as the men and women who make possible the success of all concerned."

Referring to the success of the Equity, Mr. Gompers ventured the opinion that it served to bring a new spirit to the British Actors' Association. He suggested that the A. E. A. should send a delegation to England to show the British actors how to reorganize their association along the lines of Equity.

"If the managers have any idea to make a fight of it at the end of the existing contract, don't allow them to get the flank movement on you," he warned. "I always hope you will be able to get along without a strike."

"Come what may, I want the Actors' Equity Association to be always right; but even if you should err I am with the Actors' Equity Association. The time will never come when the American Federation of Labor will be faithless to its pledged vow to aid the working people of this country."

Finishing his address with this remark, Mr. Gompers was greeted with sustained applause from the audience of over 1,000 Equity members.

John Emerson, who opened the meeting, stated that the Republic Theatre had been loaned to them for the meeting by A. H. Woods, and proposed a rising vote of thanks to the producer, which was given with a will by the audience.

"Mr. Woods does this," said Emerson, "because he believes in Equity."

"You have heard about our 'plots' to have every English actor in this country shot," humorously stated the Equity President. "The best applause to this is that among our best and hardest workers are English, Irish and Australian actors. But we do not welcome a bunch of renegades like this 'Pins and Needles' company! Equity Shop is the wisest and best thing Equity has done since the actors' strike; one of the greatest lessons we have learned from our labor associates is that no association of workers can thrive under the open shop."

"I want to emphasize the fact that there are many managers in the Producing Managers' Association who are fair, square and on the level, but I want to say that there are other managers who are opposed to any union of actors other than those which they can control. Now, when De Courville brought over 'Pins and Needles'—when P. M. A. members told De Courville not to bother about Equity, and if any of his company should join it to discharge them—now, if by any chance 'Pins and Needles' should have been a success, it might have been a different matter."

During the latter part of the meeting an enthusiastic Equity member in the audience, wishing to aid the general order of things, shouted in a loud voice:

"Why do American managers engage English actors?" Then, answering his own question, he added:

"Isn't it because they play a part for \$150 a week that an American actor wouldn't take less than \$500 for?"

A chorus of "nos" from the audience brought forth an "All right, then," from the would-be orator.

Louis Calvert, a member of the Council of Equity, and De Wolf Hopper made short speeches. Mr. Hopper had the audience in a continual gale of laughter with his horseplay and anecdotes. Hugh Brayne, State Organizer for the American Federation of Labor, and Frank Gillmore also addressed the meeting.

ALEX PATTY RETURNS

Alexander Patty returned last week, after four years' European engagements, and will open March 5 on the Orpheum time at Minneapolis.

ACTRESS UP ON VOLSTEAD CHARGE

BALTIMORE, Md., Feb. 20.—Charged with violating the Volstead act, by having two pint bottles of Vermouth sent to her through the mails, Dorothy Meadows, a member of the "Jewel Box Revue," produced by Ernie Young, at the Century Roof Garden, here, trembled when she appeared before U. S. Commissioner Supplee, last Saturday. Her accusers were Prohibition Agent Ford, and Post Office Inspector Brill.

Agent Ford's story which was vouched for by Inspector Brill, was that the landlord of the house where Miss Meadows was boarding telephoned to Director Budnitz's office and said that a package had arrived at the house for one of his boarders and that he was under the impression that it contained liquor. Upon investigation it was learned that the package was addressed to Miss Meadows, and the agent and inspector found her at the Century. They requested her to open the package in their presence which she did, and the liquor was revealed.

"Yes," Miss Meadows is credited with saying, "it belongs to me. Been expecting it and awfully glad it arrived. I telephoned my friend in New York for it, and it is the second lot he has sent me. What about it?"

Miss Meadows was informed that it was a violation of the law and was taken before the Commissioner.

After hearing the evidence, Commissioner Supplee dismissed the charges against Miss Meadows, but not until he had learned the address of the New York "gentleman friend," who had sent the "hooch" to the lady, and where she could be found if needed by the government as a witness.

"The Government has no desire to hold you on these charges," said the Commissioner, "but someone is to blame for having misused the mails in sending this liquor to you, and we want to know where to find you if we should want you as a witness. My advice is, however, for you to keep away from your New York friend, and not have any more liquor sent you by mail."

"No more for me," said Miss Meadows, as she left the courtroom.

LAYTON CLAIMS SCENIC EFFECTS

Arthur Hammerstein, the producer, has been threatened with suit by one George Layton, on the grounds that certain scenic effects used in "The Blue Kitten," playing at the Selwyn Theatre, are infringements upon patents owned by Layton, it was learned from the producer's attorney, Alfred W. Beekman, of the law offices of House, Grossman & Vorhaus, this week.

Layton claims that the scenic effects in question infringe upon patents obtained by R. D. Thomas in 1907 and in 1916. The scene which he objects to as infringing is one in "The Blue Kitten" in which two automobiles are shown racing along a road, one in pursuit of the other. The car in the lead is only thrown on a screen by a motion picture machine, but the pursuing car is a real, material one, in which are seated Lillian Lorraine and Joe Cawthorn. The patents which Layton claims "The Blue Kitten" scene infringes covers a motion picture scene showing the flowing water which is flashed upon a screen through which real, live performers thrust their heads and bodies in simulation of bathing.

ROSE OPENS IN NEW HAVEN

NEW HAVEN, Conn., Feb. 20.—"The Rose of Stamboul," a new musical comedy produced by Messrs. Shubert, opens at the Shubert Theatre, this city to-night, for a stay of one week, going direct from here to the Century Theatre, New York, where it opens, Monday night, Feb. 27.

The Shubert, which has been playing Shubert Vaudeville, has discontinued the vaudeville policy for this week only.

BECK GOING ABROAD

Martin Beck, president of the Orpheum Circuit will tour Europe and part of Asia on a pleasure trip and will sail in April. Mr. Beck is now in Los Angeles supervising the opening of the Orpheum Jr. house in that city.

OLD MOROSCO SUIT DISMISSED

On the ground that the plaintiff had failed to prosecute a suit started over five years ago, Oliver Morosco, the producer, named as one of the defendants, obtained the dismissal of the complaint against him in the suit brought in 1916 by the New York Season, Inc., of which Walter F. Wanger is treasurer. The order was issued by Supreme Court Justice Charles L. Guy. The motion for dismissal of the complaint against him was made by Morosco's attorneys, House, Grossman & Vorhaus, B. A. Leerburger of counsel.

In November, 1916, the New York Season, Inc., which had under its management Mlle. Alla Nazimova, sued for an injunction against Stuart Oliver, Helen McCaffrey, Charles Frohman, Inc., and Oliver Morosco, restraining them from leasing the Lyceum Theatre to anyone during the six weeks beginning with November 27, 1916, which period it claimed it contracted for, and also asked for damages of \$25,000. The injunction was denied. Stuart Oliver, who held a lease on the Lyceum Theatre from Charles Frohman, Inc., had subleased the house for six weeks to the plaintiff, according to the complaint, but had refused to carry out the terms of the contract. Through his agent, Miss McCaffrey, Oliver had then leased the Lyceum to Oliver Morosco for the presentation of his play, "Mile a Minute Kendall," and the New York Season, Inc., which had arranged to have Mlle. Nazimova and her company to appear there, sued for an injunction. Justice Guy's order also assesses costs of \$13.70 against the New York Season, Inc.

WHAT DOES "VAMP" MEAN?

CHICAGO, Feb. 20.—Mary Lygo, former show girl, is suing Mrs. William C. Camp and her son, Gordon C. Thorne for \$100,000 damages alleging slander and breach of promise. The verdict in the suits may hinge upon the definition of the word "vamp."

In the declaration placed on file by Charles E. Erbstein, Miss Lygo's attorney, he says a vamp is "one who makes her living by preying on others; a designing woman, immoral and unscrupulous, who would obtain favors of men without regard for the laws of God or man; one addicted to idleness and immorality, making her living from men by extortion, blackmail and immoral means."

Miss Lygo's attorney argues, therefore, that Mrs. Camp slandered his client when she is alleged to have referred to her as a "vampire." According to the declaration Mrs. Camp accused Miss Lygo of attempting to ruin her son. The declaration against Thorne simply asserts that "August 15, 1921, at his request, the defendant promised to marry him." Since that time Mr. Thorne has failed to lead her to the altar.

TO GIVE AWAY SYSTEM

Mons. A. Bo-Kou, who sometime ago gave an exhibition in which he demonstrated a system of winning at Roulette, will divulge the secret of that system. He has issued invitations to the members of the press, to be present for the exposure, at the Hotel Astor, New York, March 1, at 8 p. m.

ENGLISH STAR FOR PICTURES

Evelyn Laye, a well-known artist of the English speaking stage, has been placed under contract by Myron Selznick, to appear in motion pictures. She will embark for America as soon as she has completed fulfilling her European contracts.

RUBINI AND ROSA

Rubini and Rosa, whose pictures appear on the cover of this week's issue, have re-united after a year's separation. These young ladies retired from the show business about a year ago. Previous to that they had been playing the best vaudeville houses, and were considered one of the best high class musical acts in vaudeville. They have been booked by Davidlow and Le Maire over the Shubert Time, opening this week at the Apollo Theatre, Atlantic City.

PICTURE PRODUCERS PLAN CUT IN SALARIES AND STORY COST

Day of Big Pay for Actor Is Over and Producers Are Now Planning to Reduce Prices Paid for All Film Stories

The efforts of the motion picture producers to cut down the expenses attached to film producing, have reached the point where the chief producers are attempting to set a limit on the salaries paid to directors and actors and even to authors. An agreement has been reached among a number of the biggest producers, it is reported, to pay no author more than \$2,000 for the picture rights of any short story, regardless of the importance of the publication in which it may have appeared.

The radical nature of this reported agreement, among the picture producers is exciting much comment, especially among authors. Short stories, which have been published in periodicals like the "Saturday Evening Post," and others of similar importance have brought as high as \$10,000 for the film right and it is felt that these prices are none too high.

The producers, it is declared, are exceeding their rights in attempting to arbitrarily fix among themselves the maximum prices to be paid.

Since the motion picture industry started on its downward slide, from the high peak of its prosperity which prevailed for years, the producers have taken every advantage of the situation to eliminate as far as possible the extravagant expenditures, which characterized the producing of films before the lean days arrived and are now commencing a campaign to cut down to the lowest figure possible all the essential expenses.

Suitable stories for transposition into motion pictures are generally considered exceedingly scarce, and many of the best movies have been made from published short stories. It has never been expected, therefore, that the producers would extend

their cost-reducing campaign to this department. As far as the salaries of directors, and actors are concerned, the natural law of supply and demand has already served to greatly reduce the salaries paid. Actors especially are willing to work for far less than they received during the flush days.

The reported agreement among the producers to set a maximum wage for actors, however, is generally believed to be directed against the stars who are paid such fabulous salaries. The danger has been, looking at it from the producers' standpoint, that if the demands of some featured player were not met he or she would be immediately grabbed by a rival. The agreement is said to include the provision that no producer will offer a star more money than has been already offered by his or her previous manager.

The disadvantage to them of the so-called "star system" was recognized several years ago and, in an effort to get away from the paying of immense salaries to featured players, the producers began the practice of billing "all-star casts"—that is, making the "picture the thing" and not any one particular actor. This, however, has proved impracticable. The public still demands to know what particular actor or actress is playing the leading role. The "star system" has proved to be the only feasible one. The producers, therefore, are trying another method to lower production costs; that of cutting down the salaries paid to stars.

The producers are obviously attempting to effect agreements among themselves so that when the industry gets out of its present slump they will be able to keep the advantage of lowered production costs caused by the period of depression.

SHUBERT-KEITH TRIAL IN APRIL

SYRACUSE, N. Y., Feb. 20.—The Shubert suit in this city for a 50-50 division of the ownership of the Keith Theatre building in South Salina street and of the proceeds of the theatre operation since it was built has been postponed until the April term of Supreme Court, according to a statement made yesterday by William Rubin, attorney for the Shubert theatrical interests of New York. Mr. Rubin said the postponement was agreed upon because of the press of theatre business at this time of the year.

The suit was first filed in November of 1921. The cause of the action dates back to 1914, and the suit was brought by Sam and Lee Shubert, Inc., the Grand Opera House and Lee Shubert, individually, and names as defendants E. F. Albee, the United Booking Offices of America, the K. A. K. Amusement Company, and the B. F. Keith Syracuse Company.

The complaint served by the Shuberts alleges that the Keith people never carried out the obligations of an agreement entered into in 1914, when they discontinued, their vaudeville franchise in the old Grand Opera House so that they could put vaudeville in another theatre. In their complaint the Shuberts further cite that the original agreements were made with Benjamin F. Keith and A. Paul Keith who desired an exclusive booking franchise on the Grand Opera House in 1906. By the terms of this agreement the parties were to operate on a profit sharing basis. The Grand Opera House Company and the Keith interests were each to take fifty per cent of the profits.

By the terms of the franchise the Keith interests had agreed to book vaudeville solely at the Grand Opera House, specifying that they would not build or operate another vaudeville theatre in Syracuse, according to the complaint. Later, however, an agreement was entered into allowing the cancellation of the Keith franchise on the Grand Opera House on June 1, 1914, and the Keiths were to make good any losses, which were fixed at \$8,000, according to the complaint of the Shuberts.

After the house had gone dark after June 1, 1914, the Keiths did not pay the \$8,000, the complaint alleges.

In the suit filed the Shuberts demand judgment "that a trust be impressed upon the leases referred to in the complaint to the extent of 50 per cent and the defendants be required to execute an instrument conveying 50 per cent interest in that lease to the plaintiff."

HAMMERSTEIN WINS APPEAL

The Arthur Hammerstein Enterprises Company, Inc., last week won its appeal taken in the action brought against it in January, 1921, in Tulsa, Oklahoma, by the firm of Sinclair & Hastings of that city, for \$500 damages, alleged to have been incurred when the Hammerstein show, "Somebody's Sweetheart," played at Tulsa for another management, although the plaintiffs had contracted to play it, according to Alfred Beekman, of the law firm of House, Grossman & Vorhaus, attorneys for Hammerstein.

A. C. Sinclair and Clifford Hastings, the plaintiffs in the action, attached the "Somebody's Sweetheart" show when it played in Tulsa, and a cash bond of \$500 was put up to release it. The defendant corporation contended that it had cancelled the date made with Sinclair and Hastings two weeks before the show played in Tulsa under other local management, but lost in the initial trial. The decision of the Judge of the Circuit Court of Oklahoma was appealed, however, with the result that the decision was reversed and the bond released.

UTICA HIP SOLD

UTICA, N. Y., Feb. 20.—Charles S. Sponske, President of the Nova Operating Company, has purchased the Hippodrome Theatre, in Lafayette street. A new theatre is being planned and will be built on the site of the present Hippodrome theatre, which is near two other theatres operated by the Nathan Robbins company.

THREE NEW ONES FOR PHILA.

PHILADELPHIA, Feb. 20.—Three new shows opening here this week makes it a gala week for local theatre-goers. Business last week was rather dull, but the change for the better in the weather is expected to brighten things from the viewpoint of the box-office.

At the Broad Street Theatre Belasco's "The Gold Digger" opened on Monday night, taking the place of the Irish Players in "The White-Headed Boy," which enjoyed fair business in its two weeks' run.

At the Garrick on Monday night George M. Cohan's "The O'Brien Girl," straight from Broadway, opened for an indefinite run. It follows "Welcome Stranger," which has had a fairly prosperous career here for three weeks.

Eddie Cantor, in his brand-new show, "Make It Snappy," opened on Monday at the Shubert for an extended run. This show follows the "Greenwich Village Follies," which fared most agreeably for four weeks. \$2.50 is the top price asked for "Make It Snappy," which is the same top charged for the "Follies."

At the Adelphi William Hodge's "Dog Love," towards which the newspaper critics have not shown any very great affection, begins its third week. The Hodge clientele, aided and abetted by a \$2.00 top, seems enough to keep the show here for another week or more.

"Main Street" begins its second week at the Walnut Theatre. It is booked for two weeks more here.

At the Lyric M. Woods' farce, "Ladies' Night," started on its seventh week on Monday. This play has surprised them all.

COLORS CIRCUIT FORMING

E. S. Cummings, who a few years ago organized the "Theatre Owners Booking Association," at Chattanooga, Tenn., has organized another vaudeville circuit now comprising thirty-eight theatres, and which in time, is expected to take in all of the two hundred theatres in the United States patronized by colored people.

It is Mr. Cummings plan to put the new organization on some sort of a co-operative basis, and to that extent is offering for sale, three shares of stock in the corporation to each theatre owner on the circuit, which will give them an exclusive franchise in their town, and also entitled them to a vote in the circuit's affairs, etc. One share of stock is being offered to each performer playing the circuit while the buying of such is not compulsory is expected to have the effect of keeping the actor loyal and reduce the chances of him jumping to another circuit.

The circuit is being divided into four sections and will operate on the "wheel" plan. The 38 houses comprising the present wheel will play five acts of vaudeville each, full weeks, and February 27, is the scheduled date for opening. Walter J. Plimmer agency will book the acts that will operate from New York, working cities as far south as Baltimore, etc. Mr. Cummings headquarters at present are at Greensboro, N. C.

LETTY PEPPER STARTS

ATLANTIC CITY, N. J., Feb. 21.—"Letty Pepper," the new Charlotte Greenwood piece opened at the Globe theatre on Monday night. This is the third of the "Letty" pieces and is based on Charles Klein's famous comedy "Maggie Pepper." Oliver Morosco, producer of the new Greenwood play, with the aid of George V. Hobart provided the book of the new piece and Werner Janssen supplied the tunes. The play was excellently received on its opening performance.

HIPP. CHANGES HANDS

FT. WAYNE, Ind., Feb. 20.—The Hippodrome Theatre, here, has been taken over by the Nellesen Amusement Company, and will be entirely remodeled. The Hippodrome plays pictures and vaudeville.

LOUIS ROBIE IS ILL

Louis Robie, veteran theatrical manager, is seriously ill at the Radio Institute at No. 203 West 70th street.

HERK WANTS TO ENJOIN PEARL

I. H. Herk, president of the American Burlesque Association, presented a motion last week in the Supreme Court for an order enjoining Jack Pearl, the comedian, from working for the Shuberts or any other management, but the hearing was adjourned until March 4. It is believed, by reason of Herk's recent affiliation with the Shuberts in their vaudeville venture, that the suit may be settled out of court, which is the probable cause for the adjournment.

Herk has Pearl, who is at present appearing in Shubert vaudeville, under a contract, and previously made a motion for an injunction, which was denied because of faulty service of the summons in the action upon the defendants. In the present motion, however, service has been made upon Jack Pearl personally.

Before Pearl, who is teamed with Ben Bard, went with the Shuberts, arrangements were under way whereby the Shuberts were to pay Herk \$13,000 for the release of the comedian from his contract, but they fell through. Pearl was at that time rehearsing in Herk's show, "Cuddle Up," but walked out and sent the burlesque magnate a letter in which he stated that he was receiving twice as much money from the Shuberts as he had been paid by Herk—believed to be around \$400—and would not work in burlesque any more. He offered to pay Herk \$6,000 in installments of \$100 per week that he worked, but this offer was refused and Herk brought suit.

BIG RECEIPTS FOR FILM

"Foolish Wives," the motion picture that is running at the Central Theatre, continues to do big business. Last week the film played to \$11,000, and it is expected that it will reach around \$13,000 this week, due to its being a holiday week.

CHARLES OLCOTT SUED

MEMPHIS, Tenn., Feb. 20.—Texas Guinan, the motion picture actress, was granted judgment for \$537.70 against Charles Olcott, the vaudeville actor, who appeared at the Keith Theatre here last week. The judgment was obtained through local counsel engaged through Miss Guinan's legal representatives, House, Grossman & Vorhaus, of New York City, where the movie star is at present. The judgment represents promissory notes, no part of which have been paid, made to Miss Guinan by Olcott, who is playing in Youngstown, Ohio, this week.

"BIBI" SHOW CLOSES

PROVIDENCE, R. I., Feb. 20.—"Bibi of the Boulevard" the new Friml-Cushing musical show that opened here last week for a one-week stand, featuring Dorothy Mainard, closed here Saturday and called into New York for rewriting. Carl Hunt is the producer of the show and despite the fact that it was pleasantly received by the critics, the piece was called in for rehashing.

NEW STOCK CO. FOR BOSTON

BOSTON, Feb. 20.—The Arlington Theatre Stock Company, a co-operative organization, opens at the Arlington Theatre on Wednesday in "The Virginian." Florence Johns, Charles Bickford, Helen Blair, Wilton Lackye, Jr., Frank Duffane, May McCabe and others are in the cast. Al Roberts is the stage director.

NEW COHAN PLAY OPENS MONDAY

"Madeline and the Movies," the new George M. Cohan farce with Georgette Cohan, will open on Monday night at the Globe theatre, Atlantic City, N. J.

VAUDEVILLE

ORPHEUM OFFICE TO REMAIN IN N. Y.

TWO DEPARTMENTS TO MOVE

The Orpheum circuit this week issued a denial to the story that the general offices and booking departments were to be moved to Chicago. The contemplated move decided upon at the recent directors' meeting held in the western city was that the booking department and the allied departments of publicity and promotional would remain in New York, while the auditing and law departments of the circuit would be moved to Chicago to be as the statement says "nearer the base of operations."

The statement issued over the signature of B. B. Kahane, secretary and treasurer of the Orpheum Circuit, Inc., is as follows:

There is no change whatever to take place in the Orpheum Circuit organization except that sometime in the near future the auditing and purchasing departments which occupy the tenth floor of the Palace Theatre Building will be moved to Chicago, where they will be nearer the base of operations. Everything else, including the booking and all other departments, will continue as heretofore.

The plan as arranged calls for Mort Singer as general manager of the circuit to divide his time between the New York and Chicago offices with the office of Martin Beck, active head and president of the circuit to remain in the New York Palace building. Heiman as Chairman of the Board of Directors will retain his headquarters in Chicago where the future directors' meetings will be called.

The booking force under the direction of Frank Vincent remains in the Palace building while the publicity and promotional department under the management of Floyd Scott, which now occupies part of the tenth floor of the Palace building with the auditing and law departments will take over the entire floor.

FIRST PROCTOR POLICY PAID

Troy, N. Y., Feb. 20.—Within three days after the death of Frank Gurley, who had been an employee of Proctor's New Theatre here for two years, his widow was presented with a check for several hundred dollars, representing the group life insurance plan installed, without cost to those insured by Mr. F. E. Proctor several months ago. Mr. Gurley was the first of the Proctor employees to pass away since the inauguration of the insurance plan.

Mr. Gurley died Friday of last week at his home, No. 3721 Fifth Avenue, Troy, and on the Sunday night following, Manager H. R. Embo, of Proctor's Theatre, handed his widow the check.

LOGAN SQ. ON W. V. M. A.

CHICAGO, Ill., Feb. 20.—The Logan Square Theatre, which formerly was booked by Jimmie O'Neal through the offices of the Pantages Circuit and the Chicago Shubert Circuit, opened last week as a Western Vaudeville Managers' Association being booked by Richard C. Hoffman. The house is playing a split week, using five acts each half.

ERIE COLONIAL CLOSING

ERIE, Pa., Feb. 20.—The Colonial Vaudeville Theatre here closes its doors on February 25th. Despite the fact that this is one of the oldest theatres in this city the closing was forced upon the house management due to the decided slump in business in the past year. The house has for years been on the Keith circuit.

ANOTHER KEITH HOUSE PLANNED

CLEVELAND, Ohio, Feb. 20.—Plans have been accepted by Mr. E. F. Albee, president of the B. F. Keith Vaudeville Circuit, for a new theatre to be erected in this city. The new palace of entertainment is to be located at East 17th street and Euclid avenue, will have a seating capacity of 3,550, and is to be ready for occupancy some time during this year.

The Keith interests already have two theatres in this city, one at 105th street, and the other in the down town district.

BELLE BAKER AT MARYLAND

BALTIMORE, Feb. 20.—Belle Baker's name was re-instated as heading this week's bill at the last moment Saturday night at the Keith's Maryland Theatre. Earlier in the week Miss Baker's engagement was cancelled because of her illness after the management of the local house had undergone considerable expense in special advertising of her coming.

ONE NIGHT CIRCUIT FORMED

CHICAGO, Ill., Feb. 20.—Joe Whiting, a local booker, has succeeded in rounding up a circuit of Chicago theatres, which play one show a day. Whiting has ten houses and is able to book act ten consecutive nights. He has leased space in the local office of the Gus Sun Circuit.

SHUBERTS LOOKING FOR HOUSE

EVANSVILLE, Ind., Feb. 20.—Preliminary arrangements have been made for the taking over of one of the theatres of this city by the Shubert interests. A Shubert representative is expected here in a few days to confer on the question of installing Shubert Vaudeville here.

GOLDBERG UNIT SHOW BOOKED

Bert Goldberg, the producer and booker, has arranged a Canadian tour for a five-act vaudeville unit show. The company will be booked over the Griffin time, and the Independent circuit. The show opens about the middle of March, or the first of April.

FRED HEIDER DOING ACT

Fred Heider, featured opposite Ada May Weeks in the late John Cort production "Listen Lester," is returning to vaudeville this week in a new act entitled "Listen Ladies." The act consists of Heider and four girls and opens on the Proctor time at the 5th Avenue Theatre.

ACTS FOR BLUE THEATRE

The New Blue Theatre, owned by Jack Blue, dancing master, in Long Branch, N. J., has been turned over to the Independent Vaudeville Booking Exchange, located in the Romax Building. The theatre will play five acts of vaudeville, and feature picture.

KERNAN IN NEW OFFICES

J. L. Kernan, vaudeville producer, has moved his offices from the Columbia Theatre Building to Room 418 in the Romax Building, located on 47th street and Broadway. Kernan will continue as in the past to book and produce acts.

NEW HOUSE FOR SOUTH BEND

SOUTH BEND, Ind., Feb. 20.—The new Palace Theatre here is nearing completion and will open early in March. The new house will be devoted to vaudeville and pictures, with the vaudeville being booked by the Orpheum Circuit.

RUTH BUDD WEDDING ON JUNE 13

CHICAGO, Ill., Feb. 20.—Ruth Budd, playing the Orpheum Circuit, announces that she will marry Karyl Norman on June 13th. The couple have been engaged for the past five years. Both are Orpheum circuit acts.

N.V.A. WELCOMES ACTS OF ALL CIRCUITS

NO BAN ON SHUBERT ACTS

A story widely circulated in vaudeville circles, to the effect that acts playing the Shubert time would be unwelcome in the National Vaudeville Artists' Club, received a strong set back last week when E. F. Albee, in a letter regarding the matter said: "We want all the vaudeville artists to work, and if we cannot play them we can't find fault with them for playing elsewhere. If by word or deed you have been led to believe by anyone in authority that you are not welcome in the N. V. A., I would like to have the facts."

The matter was brought to a head recently as the result of several letters written by artists, regarding the matter.

Aileen Bronson, now on the Shubert time, was one. She wrote Mr. Albee as follows:

Dear Mr. Albee—Is it true that because I am playing for the Shuberts I am not entitled to belong to the N. V. A. Club or receive its benefits? I hope this is not true for there are so many acts that simply must work regardless of what circuit it happens to be. Sincerely yours,

AILEEN BRONSON.

In reply to this Mr. Albee wrote:

My Dear Miss Bronson—In answer to yours, I haven't heard of anyone being slighted in the N. V. A. on account of playing any circuit. We want all the vaudeville artists to work, and if we cannot play them we can't find fault with them for playing elsewhere. As far as the N. V. A. is concerned, it is an institution without prejudice to race or creed. It is for the advancement of any better standards in our business; to eliminate unjust and unprincipled methods between manager and artist, and to bring about a more conciliatory, kinder and co-operative spirit in doing business and in the personal relations between artists and managers. There may be some infractions of these principles, but as soon as they are known, they are corrected.

If by word or deed you have been led to believe by anyone in authority that you are not welcome in the N. V. A. I would like to have the facts.

Cordially yours,

E. F. ALBEE.

CLARK AND VERDI SIGN

Clark and Verdi, the Italian comedians, appeared as an added attraction with George White's "Scandals," last Friday and Saturday, in Newark, N. J. After the Saturday night performance the team was signed up by White to be one of the features with the show next season. There is a possibility of the act going with the show for the remainder of this season.

LYTELL AND MORREY IN ACT

Bert Lytell and Harry Morrey have deserted the screen world for a flyer in vaudeville. The act has been routed over the Loew circuit and will play the houses simultaneously with a picture featuring them. The act opened last week at Bowdoin Square Theatre, Boston.

LOUISE FAZENDA IN VAUDEVILLE

BOSTON, Feb. 20.—Louise Fazenda, the late moving picture comedienne, made her debut on the speaking stage here at the Bowdoin Square Theatre last week doing a vaudeville single.

NEW ACTS

Eddie Rourke and Jimmy Shea have formed a new vaudeville combination and are now breaking it in for a showing for the Loew time.

Sam Mann, formerly of the Avon Comedy Four is breaking in a new single act to open the week after next for the Loew Circuit.

Ben Pierce and Lee Ryan are offering a new comedy act entitled "Do you wanna' fight?"

Ray Harrah will soon open on the Keith time in a new novelty skating act assisted by four girls.

Jack Goode and Shep Waldman, formerly a team in vaudeville who have been working for some time in motion pictures, have returned to the stage with a new act.

Leon Rudd and Jimmy Harrison have formed a new vaudeville combination to be known as "Just Two Boys." The act was written by Skeets Gallagher. Harrison until lately was in pictures as leading man for Norma Talmadge and several other well known stars.

"Greenwich Village Studio," a five people act, featuring Betty Hale, will open shortly in New York.

"Hilda's Boudoir," a four people act, a condensation of the former act of the same name, which toured the Orpheum circuit, is to open shortly for a showing.

Roy Harrah Revue, with Roy Harrah, Gertie Jackson, Auriole Craven, and Carter Sisters, will break in next week.

Rubini and Rosa have reunited and will be seen in a New York house in a few weeks.

Jack Cook and Bill Tilden is a new vaudeville combination to be seen shortly around New York. They are now breaking in their act on the smaller outlying time.

Beatrice Morgan has closed her old act and is rehearsing a new one under the direction of Lewis and Gordon. Jack Connery, who was her support in the old vehicle, has entered the production field under the direction of Max Hart.

"Pianoville," a musical novelty act, produced by Rosen and Reed, will open shortly in New York for a showing.

The Moriarty Sisters opened their new act, entitled "Oh! Judge," at Keeney's Brooklyn Theatre, last week.

Dugal and Leary, a new act, opened for Loew last week. The act is being booked by the Davenport. Curran office.

Finan and Leary, comedy team, opens for Loew shortly, direction of Curran and Davenport. Route to follow.

"On the Plains of the Rio Grande," a seven-people musical novelty act, produced by the Heron. Bond office, featuring Chuck Long, opens shortly for a tour of the Keith time. The act employs two girls, and five men.

NEW HYMER ACT FOR DEVERE

"Jintown Junction," written by John B. Hymer, and featuring Billy H. Devere, started rehearsals last Monday. Arthur Horowitz is producing the act and will also handle the bookings.

VAUDEVILLE AT THE NIXON

PITTSBURGH, Pa., Feb. 20.—The Nixon Theatre, in this city, will play Shubert Vaudeville, next season. The new policy will start on or about September 1st.

VAUDEVILLE

PALACE

One of the quickest sell-outs ever recorded by the house, with a continuous line at the advance box office indicating unusual business for the rest of the week. Professionals made up a good percentage of the audience, for everyone wanted to see what the Dolly Sisters were going to do. The Courtney Sisters did not appear nor did Anna Wheaton who was taken suddenly ill.

The Four Readings, "sensational jugglers of human beings," used a chute to spectacular advantage, one catching another as he slid off the apparatus and doing some great hand-balancing stunts. Gathered one of the greatest hands ever received by an opening act.

The second spot was neatly filled by Harry and Grace Ellsworth in songs and dances, the girl steadily dancing herself into favor, in a hard spot. Harry Ellsworth also displayed some steps, especially those of the Russian order.

Number three on the bill was Charles Irwin with Rose Kessner and others, including Jack and June Laughlin, Eddie Heffernan, Edith La Rose and Ethel Grayce in the comedy skit "On Fifth Avenue," which was formerly done by Eddie Borden. The Fifth Avenue bus skit, however, was but part of the act which also included the soda fountain stuff, and later a revue that took on miniature musical comedy proportions, Mr. Irwin and the comedienne doing great work.

Fourth on the programme were Jim McLaughlin and Blanche Evans in "On a Side Street." The act has a wealth of tenement house color, and the "thoid" avenue accents of both never vary. An act that is well written, contains many laughs and is more like a "slice of life," for it has few exaggerations to speak of. It is well finished off with the old song Annie Rooney, and the closing number "When Francis Dances With Me" seems to have been written for that particular act.

The first half was closed by Harry Carroll, who hastily got together the Bennett Twins, Tom Dingle and Patsey Delaney in place of Anna Wheaton who was taken sick. As usual Carroll did well at the piano, the Bennett Twins got across easily with their songs and dances, and Tom Dingle sang, later giving an exhibition of dancing and high kicking. Miss Delaney joined him at the finish, both dancing as a team in a way that caused a spontaneous round of applause.

Dolly Kay opened the second half, with Phil Philips at the piano, synopating her stuff across the footlights in a manner that won for her an encore plus several bows. Miss Kay's work improves as she goes along, her jazz numbers being done in a somewhat reserved style, and all stalling eliminated; she does her stuff and is off. She received a bouquet of flowers.

The long heralded Dolly Sisters, Roszika and Yanci, came on "in a recital of their London hits, in song, dances and chatter with raiment and jewels beyond compare." And incidentally proved that it is easier for a good press agent to get out his copy, than it is for his clients to back up his efforts with an act that will come up to expectations. With the aid of two page girls, and Guy Kendall the Sisters presented a routine of dances with a song or two, in an act that ended abruptly and just about got over. For detailed review, see under "New Acts." They received a load of flowers.

D. D. H.? monologist filled the next to closing spot, gathering laughs as he went along, selling his encyclopaedia. D. D. H. sets a good example in the way of keeping one's material up-to-date making changes often enough, here and there to give the monologue the appearance of being brand new. He scored a big hit.

Phil and Arthur Roy closed the show in "A Chinese Restaurant," one as a negro-Chinese, and among other things juggling the plates and other things.

M. H. S.

VAUDEVILLE REVIEWS

COLONIAL

This was a big Monday night at this house. Nearly every seat was occupied. The show presented was a well balanced one though a trifle long.

Maxine Bros. and Bobby opened the show. The credit of this act goes entirely to the little fox terrier who is probably one of the best trained animals seen by this writer. Act took three bows.

Williams and Taylor came in on the deuce spot almost stopping the show with the classiest display of triple buck and tap dancing seen in this house in some time. This act as an offering, is almost on a par with the pair Maxie and George, and are also members of the same race. Took five bows.

Alma Neilson and Company held down the third spot and jockeyed for a big applause finish which the writer does not think was deserved. Her performance was but fair while the two boys who really displayed a performance worth while were not even programmed. Though Miss Neilson's work is fair it is hardly good enough to feature as there are many other actors doing the stuff that she features as ordinary fillers for their acts.

Howard and Lewis came next with their comedy offering of "Do You Like Me." The funniest part of this act is where the straight man hit the comedian a healthy blow on the point of the jaw. The surrounding audience seemed to appreciate this part of the act more than they did the singing.

Rae Samuels closed the intermission and that she is a favorite in the house could be seen by her opening reception and the fact that she had to sing three extra songs before the crowd would let her leave the stage. She thanked the audience and said that she would return to the house for a return date.

Harriet and Marie McConnell opened the second half of the bill with real harmony and real voices which is somewhat of a treat to the vaudeville fans of today. Their act is well directed and prettily dressed; they supply the entertainment in the way of real harmony and a pleasing routine. As far as applause was concerned they appeared to be the real hit of the bill and were forced to three encores.

Williams and Wolfus came next to closing and kept them laughing without a let up for a full half hour. Williams has undoubtedly well earned the title of "King of Hokum," with this new offering. Everything in the act from the very beginning where Williams as an impersonator proceeds to break canes and baseball bats over the head of his comedy orchestra director to the finish which is part of the old act, is one round of laughter. Even the stage hand who is used in one of the bits seemed to get the spirit of the thing, became a real comedian and made an ideal foil to Williams' attempt to play the piano as the Bulgarian pianist Vilmar Warosmady would do it.

Mr. Williams has apparently spared no expense in dealing out this turn as there are at least ten hanging pieces used to say nothing of the various props and animals carried. A particularly funny piece of property is the trick piano where after falling apart a large gray cat comes dashing out. This is all expense but it is excusable expense inasmuch as it coins the laughs. The real fault with an act of this sort is its very low finish. Despite all the comedy that has gone on before it doesn't seem possible to get an appropriate finish for this turn that would outdistance everything else in the act.

The 6 Hassans closed the bill with an Arab act that was good but unappreciated due to the lateness of the hour. Every one in the audience was leaving for home.

E. H.

81ST STREET

Opening one of the best six act bills of vaudeville we have seen in New York, for some time, was Louis Stone, billed as the "Topsy-Turvy Dancer." He justified his billing in every way. Opening with a hard shoe buck and wing routine, Stone scored heavily. Then, after this, hanging and supporting himself by means of leather grip straps, Stone danced in perfect rhythm to the orchestra on a platform bolted to the side of a large frame. Encouraged by the big hand of a thoroughly warmed-up audience, Stone attempted a buck routine on the roof of this framework. In this he stood on his hands, keeping time the while on the roof platform with his feet. Then, strapping himself on what seemed to be a tea-wagon, he essayed a dance on a platform on the bottom of this wagon while walking the floor with his hands. Received a big hand for this. He closed this novelty act with a dance on the chandelier above him, clinging to supports with his hands. Took five calls.

Burns and Lorraine, two boys, attired in Tuxedos, who followed Stone, had no difficulty in holding their own with their song and dance routines. One of the boys accomplished several imitations of dancers such as Pat Rooney, Georgie White, and George M. Cohan, while the other rendered songs in the styles of Cantor, Jolson, and others. The two worked hard, and put over their material with a bang. The two closed with a double routine of dancing that stopped the show in number two. Fair enough. The boys certainly have the pep and the stuff to get by with.

"Dummies," a six-people musical comedy, in miniature, proved to be successful from a point of humor, fun and girls. One man in the act; the rest girls. The plot, which attempted to prove that a man may be made to do anything, if caught at the psychological moment, was funny, as were the lines, and with the added effect of talent, tricky music, excellent dancing, and beautiful girls, the act went over to a storm of approval.

It took Kane and Herman, two rapid-fire comedians, to tie the show up in a knot. They did it, and did it well. Their talk, actions, and mannerisms were all calculated to provoke mirth. They did. Took two encores, and were called upon for more, but did not acknowledge the calls. The talk and the action of the piece circulates around women, liquor and flowers,—especially liquor. An imitation of a Greek restaurateur, pleased. A riotous act, and one well deserving of much credit.

Jed Dooley, and his one woman "Company" did well. Dooley is clever, and with his line of talk, composed of all the old gags in the world, but nevertheless a howl, scored heavily with the audience. The girl is beautifully built, and has a corking personality, with a bit of talent cropping out here and there. Dooley entered on a monocycle, finished stalling with that, did a soft shoe dance, then a little rope twirling, some more dancing and talk, punctuated with many laughs from the audience, and went off to five bows.

Cissie and Georgie Sewell (see new acts column), were a sensation. Their dancing, with their personality and grace, got them across in great shape. The stage settings are magnificent, while much can be said of the costuming and lighting. A four people act that should hold any spot in any house. There were songs, some piano solo work, and wonderful dancing of the aesthetic, national and jazz type. A great act for the conclusion of a great bill, and one which will be remembered for some time to come.

D. B.

WINTER GARDEN

The show opened with a prologue, which explains that it is simply a revue, without rhyme, reason or plot, and is to entertain the tired business man and woman. This is followed by a "blues" number by Alice Ridnor, and a typical Shubert array of choristers.

Sam Hearn came next, with his monologue, which pertains to politics, and he finished with a violin solo, with which he showed that he was a rather good musician. During his monologue Hearn got plenty of laughs and at the finish of the violin solo he walked off to a good share of applause.

Helen Eley and John Keller, with Keller working in the aisle followed, with a double number entitled "For You." Both have good voices and their enunciation is perfect. After the double Miss Eley sang "April Showers." They were well received.

McConnell and Simpson presented their well-known comedy skit entitled "At Home." Miss McConnell is a talented and finished comedienne, and Mr. Simpson is an exceptionally clever performer. Bunk Simpson as the brother, gave a creditable performance. The members of the act play their parts for their full value and get every laugh available from the audience.

White, Ridnor and Carroll, with some neat and clever dancing held the stage for a few moments with a soft shoe and novelty dance that pleased.

Harry Hines, opened with a popular song, to the second chorus of which he sang a Hebrew parody. He followed this with several stories that went over well, and he closed with another popular song. Hines is a clever showman and knows how to sell his material. He was compelled to take an encore at the Monday matinee.

The Wedding of the Sun and the Moon, closed the first half of the show. This is a ballet conceived and staged by Cleveland Bronner. He interprets through the poetry of motion and color the passing of twenty-four hours. This ballet is wonderfully staged, with each member of the offering holding their respective parts up to a nicety.

"The Midnight Rounders," occupied the remainder of the bill, with Helen Eley opening the entertainment with a song, followed by an eccentric dance by Davey White, which started the revue off with lots of pep and speed. The Oriental scene, with Jack Keller and girls, also went well. The revue is in twelve scenes. Sam Hearn Harry Kelly and Harry Hines, hold up the comedy end, Irving O'Hay, is a capable straight man, while Helen Eley, Jane Green, Alice Ridnor, and eJan Carroll, sing and dance pleasingly.

A fashion parade, led by Miss Eley, showed various different styles popular among the feminine sex, with one costume being more beautiful than the other.

The "comedian wanted" scene between Hines and O'Hay, was slow in starting but toward the tail end, was hitting on all cylinders.

The Stage Door scene, opened with dialogue between Hearn and Kelly that got plenty of laughs. Miss Eley as the prima donna did well and Miss Green as the chorus girl, sent every line over.

The Osteopath scene, turned out to be the old doctor shop in disguise. The way O'Hay and Hearn played the scene up it went over like a house afire.

The Paris Cafe Scene caused another outburst of laughter. Toward the end of the scene, Deiro, with his Piano-accompanist, played several selections and was well received, but the act that stopped the show for fully five minutes right before the finale was Maxie and George. These two colored dancers received a reception that lasted a minute and a half on their entrance, and we doubt if anything but the finale could have followed them. They are marvelous dancers, and deserved every bit of applause they received.

S. H. M.

VAUDEVILLE

RIVERSIDE

Thalero's Circus, consisting of a pony, a monkey and four dogs, proved to be a lot of fun, and took five bows, in the opening spot. Many amusing feats were executed by the animals, all of which took their cues from Thalero, the ringleader.

Helene Davis, nicknamed "Smiles," opened with the song "Smiles," singing behind her special drop. Upon her entrance she was welcomed with a not too enthusiastic round of applause. However, she went into the routine of her act, and started off rapidly enough, but let down towards the finish. Her first number was a descriptive song concerned with her life, as a chorus girl. Following this, she made up on the stage to represent the types of chorus girls from 1898 to 1922. The first, in order, was the "Floradora Girl," with the long sweeping gown, the picture hat, and the elongated walking stick. There followed another descriptive song of a "buck and wing" girl, whose name was unintelligible. Another type was the blasé, gum chewing kind, generally known to "burlesque" several years ago. Miss Davis closed with a representation of the beauty known as the "Ziegfeld Follies Blonde." Two bows.

Charlie Ahearn and Company, one of the best acts of its kind on the vaudeville circuits, pleased. The outstanding features of the act were the two midgets, the "female impersonator," the snake dancer, the trick bicycle, and the jazz band. Ahearn, himself, was a roar, and proved to be a clown of no mean ability.

Harry Norwood and Alpha Hall, in a comedy skit, were great, and put their material over in such a manner as to get them an exceptional hand, even when following Ahearn and Co. The talk is much on the order of a street corner chat between a man and a girl who are desirous of marrying, with, or without the consent of parents.

Because of the lateness of Florence Walton, who was billed to close the first half of the show, the Watson Sisters, Fanny and Kitty, substituted. Even with the poor position of following two comedy acts, the Watson Sisters cleaned up. A riotous act from the start to the final bow.

After the intermission Florence Walton and her company appeared and were well received. Miss Walton is a talented dancer, her work on this particular occasion being particularly good. Her supporting company is fine, and all did their work well. Especially, the violinist, who rendered two solos that took the house by storm. The pianist, who took no bows with the company, was fine and accomplished some difficult work.

Vaughn Comfort, billed "America's Most Natural Tenor," lived up to the expectations of the audience, which applauded each number heartily. After several numbers, very suitable to his voice, Comfort left the stage to his accompanist, a wonderful pianist, named Jimmy Jones. The octave work of this boy is fine, and his technique excellent. Took the house with his selection. After the applause had subsided, Comfort again took the stage, and sang "The Bells of Saint Mary's," a wonderful melody. The final selection was "I Hear You Calling Me," which went well. Two encores.

The closing spot was held easily by an act entitled "Shadowland," a weird, yet fascinating dance offering. The dancers work behind a sheet, upon which their shadows are cast, by means of varicolored lights. The opening dance was the dance of "Death," a black figure, which hovered about the motionless figure of a woman garbed in the Roman toga, holding a light, representing "Life," in her hand. She maintained this position throughout the act, and never visibly moved. A novelty, which, unlike most others, was appreciated. D. S. B.

AMERICAN ROOF

The Kawana Duo opened the show at this house. The duo is a Japanese man and woman, who do so neat and clever acrobatic work, with the man as the understander. The foot work is well done, and as a whole the act is capable of opening the show at the better class houses, and getting over.

Waldman, a whistler, came next. He uses no instrument whatsoever, but does the work with his fingers. He opened with a classical number, after which he sang a popular song and then gave his conception of two birds whistling the same number. He does this quite well. For a closing number, he whistled "Poet and Peasant" overture in a pleasing manner. This chap works real hard, and was awarded three bows at this house. The act is an entertainment that will please in the three a day houses.

Hall and O'Brien opened with the woman at the piano singing a chorus of "Kiss Me," at the conclusion of which she 'phones to the janitor of the apartment and tells him she is freezing. The man comes in and they do some dialogue that leads up to a ballad which is sung by the man with the woman accompanying him at the piano. There is some further dialogue, followed by a number sung in harmony by the team and they closed with a medley of popular numbers. This is a good comedy act, and both people have good voices and sing well together. Their efforts were appreciated.

Cooper and Lane started fast and kept up the same pace throughout the entire act. They are two colored boys who open with a number which they follow up with some clever gags. A single song and dance by each of the boys went over well. They attempted to get away with a double number, but the audience would not let them off, and they sang three comedy songs for encores, leaving plenty of applause behind them on their exit.

Andre and Girls is a young lady vocalist and four female violinists. The string quartette opens the act with a classical selection, after which the singer renders a popular musical comedy number, with the four fiddlers playing the chorus with her. Another number by the four girls gave the vocalist time to make a change and come back in Chinese costume for a Chinese number. The girls also change for this. They closed with a jazz number to a good share of applause. This is a good flashy act for the three a day in its present state, but if it is whipped into shape it will please in the better class houses.

Peggy Brooks opened with a song which had an extra kind of applause chorus, and then went into some talk that she put over well. She sang a popular song and closed with a comedy song. For a forced encore she sang another popular number. Crew and Pates presented a comedy sketch entitled "Ha Ha Ha" that kept the audience supplied with plenty of ha ha's. It is the story of a man and wife who argue over the wife's being a suffragette, and club woman. They plant all their material in good fashion, and both know how to humor their laughs. The talk contained in the dialogue is bright and snappy, and some of it went over the heads of the audience here.

Roy LaPearl, billed as the world's greatest aerialist, held down the next to closing spot. He is assisted by two men who work in the audience. La Pearl makes his entrance and goes to the aerial rings, but as he takes hold of them they break. The argument in the audience starts between the two men and himself and he finally gets one of them on the stage, and has him sing a number in Italian; this chap has a good voice.

Bohn and Bohn closed with their acrobatic offering to a nice share of applause. S. H. M.

PALACE

(Chicago)

The bill was cut short Monday afternoon due to two acts failing to put in an appearance on account of sickness. Consequently women dominated the bill, only three men appearing in the entire performance.

Fellette's Monkeys opened, with a display of monkeyshines that supplied many laughs. The one at the drum was unusually comical.

Cecil Gray, substituting for Lane and Harper, found the going rather hard in the second spot but when she pulled off her hat and wig at the conclusion of her performance, revealing close cropped hair, the audience applauded liberally, thinking that she was a female impersonator.

Wanzer and Palmer scored with their speedy talking act in which the man registered with his characterization of a truck driver. The act moves along smoothly and the hand they received was well earned.

Franklyn Ardell and his six female assistants won out neatly with their comedy sketch "King Solomon Jr." The offering is breezy, and the talk and songs etc. plus the comedy went over well. Ardell as King Solomon, Jr. has a wife for every day in the week, all of them different types, ranging from the vamp to suffragette, each one of them has the King to herself on a certain day each week. The comedy comes in when he puts down a near-mutiny amongst his wives.

Gertrude Moody and Mary Duncan took the honors with their rendition of classical and syncopated selections. Both have an excellent appearance and cultivated voices. One of them singing a published number stopped the show completely.

Fritzie Scheff sang four numbers, and made one change of costume which gave her a charming appearance. Her voice doesn't seem to have lost any of its old time tone or volume. For an encore she sang one of her old successes reminding of her musical comedy days, "Kiss Me Again," and also "The Last Rose of Summer." She was enthusiastically received here and evidently has lost none of her popularity as far as this town is concerned.

Thomas Swift and Hazel Kelly in "Gum Drops," did wonderfully well in a difficult spot, scoring practically the first real comedy of the afternoon. They are a delightful pair and their stuff got across for a hit.

Bessie Clifford closed the show with art impressions, posing amidst flaring colored plates that were truly beautiful. H. F. R.

PLAYHOUSE OPENING

CANANDAIGUA, N. Y., Feb. 20.—The Playhouse, a new theatre here, which has been recently completed, will open March 3. The Canandaigua Theatres Corporation will operate the house. The Playhouse has a seating capacity of 1,200, cost \$100,000, and will play vaudeville and pictures, with an occasional road attraction.

FAY SHOW FOR VAUDEVILLE

Frank Fay's "Fables" will close its engagement at the Park Theatre on Saturday night.

"Fables" will become a Shubert vaudeville unit, and will open on its vaudeville tour the week of March 6. Just where the show will open has not been made known.

N. V. A. COMPLAINTS

Harry Norwood of the act of Norwood and Hall playing this week at Keith's Riverside Theatre has filed a complaint against an act known as Calvin & O'Conner for using four or five gags which Norwood claims is part of his act.

NEW ACTS

DOLLY SISTERS

Theatre—Palace
Style—Singing-Dancing
Time—Twenty-five Minutes
Setting—Full Stage

Although the programme announces, among other things, that the act is "The royal triumphant return of the Dolly Sisters, international wonder girls who ruled London's stage for 130 weeks," in a speech made after their performance Yanci Dolly said that they only returned to this country for a short trip, were prevailed upon to do an act and expected to return to England shortly. Realizing that she almost apologized for the act's shortcomings, she merely added that she "was not apologizing for the act," and words to the effect that they hadn't had time in which to stage a better one.

The stage was bare but for the flat color of the "cycs," which closed about the wings and had an opening flap in the rear. Two page girls were on each side of the entrance and bowed the Sisters in. They were clad in gorgeous orange creations and in a manner that suggested stage fright they sang "It Must Be You" to the audience, blaming them for their appearance at the house. They followed the song with a few steps.

The two page girls walked across the stage each bearing a placard to the effect that Guy Kendall was next and "Broadway was once an Indian trail." Mr. Kendall appeared, wrapped in a Navajo blanket and after his song, tossed the blanket aside and did an Indian dance clad in a little more than a loin cloth. He at least had the pep the Sisters seemed to lack.

The page girls next carried across the stage cards to the effect that the Dolly Sisters would dance the Empire Waltz, which they did in Colonial costume, one in male attire and the other in a dress that never was worn in the Colonial period. They danced well together and quite gracefully.

"The Traveling Blues," by Guy Kendall, was announced by the girls, and Mr. Kendall appeared in white flannels, dancing after the song.

After being announced, the Dolly Sisters did an "English Sister Act" in comical make-up, and which was by far the best thing in their act. The English sister they impersonated must have been of a decade or two ago. Their song was funny and the poses they struck in between were also funny, novel and entertaining. "Did you read about John L. Sullivan? Well take a look at us," and they would spar in a comical pose. Proceeding in this vein, this bit was the best of their offering.

Guy Kendall's next dance was a "jazz walk" done in a sort of waist and knee pants costume of georgette material. In bare legs, the costume was rather unique, and the dance was jazzy enough.

The Dolly Sisters closed the act with a "Hunting Dance" (period 1900). They wore long black riding habits fashionable when side saddles were still being used by the womenfolk. After some good teamwork they retired to the wings, the curtain remaining up and no one suspecting that the act had ended so suddenly. When they took a couple of bows, which they did seriously, riding crops and all, the writer thought that was the way they bowed in 1900 and part of the act, at least they gave that impression.

It seems as though it would have been easy enough to have staged a more effective act around the Sisters, or at least some sort of a finale to better satisfy the audience. M. H. S.

VAUDEVILLE

KEENEY'S (Last Half)

Because of the length of the feature film, "The Queen of Sheba," a ten reel photoplay, which appeared at this house, only six acts of vaudeville appeared, instead of the usual seven. The opening offering, the McLeary Sisters, a girl team, doing some excellent dancing, pleased, and scored well. After the first song, which was weak, the two amused the audience with single and double routines of soft-shoe, hard-shoe, and buck dancing, that took them off to five bows. One notable feature of the act was a male impersonation of a "rollicking college boy," done a la Ed Wynn. A great song, which went over in excellent shape.

The number three spot was easily held by two young men who also proved their terpsichorean ability. The act opens, as usual, with a song, which was followed by a lot of talk that meant nothing. Both boys are out looking for girls, and find two which roll them. But the boys evidently have turned the tables, as each one produces a woman's purse from their pockets, and open them, removing the contents in full view of the audience. The business was not so good, and failed to score. After this attempt to please the boys did some really clever competitive dancing that put them over in great shape. If they were to get some good material strong enough to back up their dancing, the two would go over as a hit act. Took the honors of the evening, anyway.

Mark Hart and company, an act which appeared in the second spot, was better from a continuity standpoint than the two boys. The sketch, a three people act, did well enough. The plot of the offering embraces the love of a boy for a girl—the ingenuity of the father-in-law-to-be in bringing out the business acumen of the lad, and the rise of this formerly blasé, easy going youth to a possible business career. The act was humorous and well played, and was deserving of a better reception than the one given it. All the participants were clever performers, and paid careful attention to business, diction and carriage.

"Oh, Judge," a sketch that seemed to obtain the plot, as well as the actors, from a burlesque show, did not do well. The piece is much too long, and while attempting to prove that restaurateurs are direct descendants of Jesse James, did it in such a roundabout way as to destroy any illusion it might have tended to set up in the beginning. The Bowery man and his girl were the best part of a poor entertainment. A big woman, name unknown, executed a terribly disgusting inebriate scene that's not fit to be seen.

Brady and Mahoney, an old act, did well enough in the next to closing spot, although they belong further down the line, say in number two. Their talk is old material, and the action of the piece seems to have deteriorated, yet the two got away in good shape. A corking good number, a parody of the popular song "I Wanna Be in Tennessee," got the audience and took the performers off to a number of bows.

The Jackson Troupe, four men, have as classy an acrobatic act as one could wish for. The stunts are dangerous, and done in a way calculated to give a good thrill. Undoubtedly the best act on the bill.

STATE (Last Half)

At this house for the last half of the week they are showing the feature film "Theodora," that runs two hours, but despite the length of the picture the vaudeville bill was not cut down and as a result the show ran three and a half hours.

Anita Diaz and her monks opened the bill. This pleasing little act supplied considerable entertainment, and the particularly noticeable feature about this turn is its utter abandonment. The woman allowed her animals to do as they pleased and direct their own performance, which resulted in a considerable number of laughs. Two curtains.

Rita Shirley, formerly of the Shirley Sisters, came next in a single in which a number of changes were made in character with the pop numbers used. Miss Shirley did not register so well, taking only one bow. This can be blamed partly on the size of the house. It takes a big baritone voice to carry any distance in the State. Goetz and Duffy, in the third position, went over for one of the hit offerings of the bill. This man and woman team have great possibilities in their material. The woman has a mannerism and poise that seemed to strike home in this house, while the man as a straight was everything that a good straight man could have been. Three bows.

Phina and company came next. This was one of the surprise acts of the bill, starting out mild and finishing like a riot. Miss Phina could be properly called "the Sophie Tucker of Darktown," while the company that supported her looked like they would make an instant hit in "Shuffle Along." Two girls and the boy at the piano, opened the act, and then gave way to a young man who handled himself in the manner of Eddie Cantor. It was not until almost the finish of the turn that the young man announced Miss Phina, who started the ball rolling with a blue number. Miss Phina handled herself well and put over her first number to the loudest ovation this writer has ever heard an act get in this house. This was supposed to be the finish of the act, but the audience wanted more and wouldn't let the act go until they heard another song.

Al Shayne, assisted by a young man who comes from the orchestra pit, closed the show for a lot of laughs. "Leach LaQuinians 3" were not seen at this show.

JEFFERSON (Last Half)

The Max Yorg Dogs opened the show, the ten or more canines performing in an entertaining manner. They were of all breeds and sizes and did their stuff in an intelligent and well-trained way.

Ryan and Ryan, often reviewed in these columns, were on second, with their novelty skit, consisting of singing, talking, dancing, and closing with their long wooden slats attached to their shoes dancing with them on at the end of the act.

Third on the bill was Frank Ward, who with the aid of his fingers and small dolls, etc., gave an exhibition of different dancing steps. The act is novel and Ward sings a song or two in addition to his line of patter.

The Great Leon and company presented a series of conjuring and disappearing stunts, closing with his "Fire and Water" trick or illusion. If most of the stuff done was more popular years ago than now, the female member of the company more than makes up for this by her cheerful way of working and mischievous smile. Due to her shapely form, the fire and water trick is a great success.

Alexandria, assisted by an unbilled man, supplied considerable comedy as a drunken or dizzy prop man who kept spilling the different props supposed to belong to actor working with him. Later he played the xylophone and closed playing a duet with his side-kick.

Frank Wilcox and company had a sketch filled with comedy and reaching absurd farcical proportions, but entertaining and funny nevertheless. The piece is different from the one he has been doing lately, although he is again given the chance to win the object of his love by his own particular style of love-making. There are two other men and a girl in the cast with Wilcox.

Frank and Teddy Sabini and company stopped the show and certainly gave the audience a run for their money, with their "wop" comedy, singing, dancing and instrumental work. All of the company, especially Teddy Sabini, worked unusually hard, her songs and character study impressions going over great. Frank Sabini stays in his "wop" character so well that he almost forgets that it is necessary to step out of it sometimes, and play to the audience somewhat.

The Gonzell-White Jamboree, an all colored revue closed the show, five being in the jazz band, three girls, a subrette and a comedian completing the cast. The jazz band is a wonder both collectively and individually, the female members of the troupe danced well and displayed much pep, while the comedian was one of the funniest appearing persons we ever saw. All of the dances, musical and instrumental numbers were put over with a punch and in a fast tempo; an act that travels like a cyclone.

M. H. S.

REGENT (Last Half)

The Tuscano Brothers, a juggling turn, did very well in the opening spot at this house. After a good opening, during which time the stage was dark while the boys juggled illuminated fans, the two scored with many difficult feats of balancing and throwing sharp, old styled battle axes to one another. A difficult feat, and one which caused much applause. The team closed to four bows.

Cliff Green (see new act column) has a good act. His first bit was the rendition of a poem entitled "Dangerous Dan the Stew," a satire on "Dangerous Dan MacGrew." This brought a laugh and a round of applause. Several card stunts and coin manipulations followed which took him off to several bows.

Ford and Cunningham, a corking comedy team, did very well in the third spot and followed Johnny Burke for the hit act of the bill. Ford has a great laugh, the sort that sounds ridiculous enough to make the hearer laugh, and used it several times. Miss Cunningham, an attractive young lady, did especially well and was more than appreciated by the crowd, which applauded in to the act.

Laurel Lee and Company did not do so well. Miss Lee, in her different imitations of types, such as a French girl, a Hawaiian and a Southern belle, used the same dialect in all characters. The three men were fair, but none did their work in showmanlike style. Needs rehearsing.

Johnny Burke, the "Drafted" soldier, was a success from his entrance. His anecdotes of life, as lived in the army, was humorous and done in a character study that will make Burke famous for the origin of it. There is some new business in the act. Burke, at the finish, showed how the men in the army were taught to play popular pieces on any instrument. He rehearsed the orchestra, and then accompanied them in the finale. Great.

The Armand Trio, two boys and a girl, did well enough as the closing act, and scored even at the late hour. The act is a musical novelty. The three play violins and dance and sing at the same time.

D. S. B.

GOLDEN GATE NEARS COMPLETION

SAN FRANCISCO, Cal., Feb. 20th.—The Golden Gate Theatre, the new Junior Orpheum house now under construction here, is fast nearing completion, and it is expected that it will open about the middle of April. Indications are that the prices will range from 15c to 50c. The house will play seven acts and a picture.

58TH STREET (Last Half)

The usual seven act bill, opened to a cold theatre and as a result of a draft through the house it chilled the audience to such an extent that the acts themselves suffered, and as a result, suffered in the way of applause.

The Clown Seal opened the bill. This animal is much larger than the ordinary performing seal, and offered considerable entertainment. It goes through a long list of tricks encouraged by its trainer, and a bountiful supply of fish. Two curtains.

Ray and Helen Walzer, in the second position, went through a song and dance turn intermingled with a little comedy business that called for a fair number of laughs. Mr. Walzer also imitated Pat Rooney and his dance. The audience of this house by this time should be thoroughly familiar with this dance, as there has been at least one act on every bill here for the past six weeks that has made a feature of the Rooney dance. We don't know so much about the dance part, but we are sure the music is the same that Rooney uses, still they don't announce that the musicians are imitating Rooney's orchestra. Two bows.

Hayes and Pingree came next in their florist shop act that called for a fair amount of applause and a few laughs. The affair is too far-fetched and inconsistent to get by on humor, so the man sings. After the song the act took two bows.

Sylvester and Vance in the fourth spot must have been late, and were busily dressing when Hayes and Pingree were on the stage, because they came on and pulled some of the gags that the team before them used. This was the first show, and maybe by the second they decided who the gags really belonged to, if not, there will probably be a story in the N. Y. A. complaints later. Act took three bows.

Mrs. William Lawrence and Company in the next spot offered something real in the way of entertainment with a sketch assisted by three people. The idea is clever, well written and well acted by the cast. Took three curtains.

Burke, Walsh and Nana got off to a slow start with their comedy trio turn, but finished up with a fast get off to a very good hand, in fact the only turn that beat them for applause was the Clown Seal on number one. Four bows.

Paul Specht and his Society Serenaders, closed the bill and had to depend on their instruments solely to put them over, as everything seemed to work against them. This nine-piece orchestra was forced to work in "one and half," and despite the handicap, proved themselves the hit of the bill, and held the crowds in even though their suppers were getting cold waiting for them.

E. H.

FIFTH AVE. (Last Half)

Bert and Hazel Skatelle opened the show with some neat roller skating. Miss Skatelle has a fair voice and sang a few numbers. The act went nicely.

Jessie Reed, with a special drop in "one," opened with a special introductory number which led her into a popular song. Following this she sang a "lives" number, a Jewish character song, and a ballad, and encored with "Voo Ito." Miss Reed puts her numbers over in good style and has well chosen songs. She was well received at this house.

Rice and Werner, in "On the Scaffold," use a special drop with a window cut-out, from which the woman works, with the man working on a scaffold. They work in blackface, and get many laughs, but most of these came from the risk work in the act, and it is full of it.

Jim and Betty Morgan followed. Miss Morgan sang several songs, accompanied by Jim at the piano. He played both a piano and violin solo in good fashion. They stopped the show for several minutes and for an encore, the man played a clarinet and the woman a ukelele.

Bob Willis started off with an Irish song, and then went into a routine of Irish stories that netted him plenty of laughs. The rat story was used for a number of years by Jim Barton when he was in burlesque, and might be eliminated. The act went very well.

Hackett and Delmar, presented "The Dance Shop," a beautiful array of costumes and some real clever dancing by all concerned. Six girls, each one a specialty dancer, assist in the act. An Oriental dance by Miss Hackett received a shower of applause. For a finish a wedding number is indulged in, and they closed to a big hand.

Cooper and Ricardo, next to closing, started getting laughs as soon as Miss Ricardo made her entrance, and kept up the pace all through the act, stopping the show at the finish. Cooper has a fair voice and is a good straight man, while Miss Ricardo is an able comedienne.

Rhoda Royal's Elephants closed the show to a good share of applause.

S. H. M.

TWO DAYS VAUDE. AT MAJESTIC

CHICAGO, Ill., Feb. 20.—The Majestic Theatre, Dubuque, Ia., announces that it will play vaudeville only two days a week, starting Feb. 18th. The balance of the week will be devoted to motion pictures, tabloids and traveling attractions. The house is controlled by Jake Rosenthal and has been playing vaudeville, booked through the offices of the Western Vaudeville Managers' Association.

TWENTY-THIRD ST. (Last Half)

Walsh and Bentley opened the show with a bit of talk that led them into their acrobatic work. During and between stunts the boys continue to do dialogue. They work easy, and are neat in appearance. They closed to a fair hand.

Tompkins and Edmund work in a special full stage setting. They played several classical selections on the piano and violin that were favorably received. Both are clever musicians and show a good amount of technique. A popular melody is used for a finish, with the woman using a novel violin. This is a classy act and would, no doubt, do well in better class houses.

Will and Mary Rogers opened with a fast line of chatter that registered many laughs for the team. This couple do straight for each other. Closing with a double number, they took several bows.

Mildred Rogers and Company came next. Miss Rogers is assisted by four young men in the act, all dancers. Several different styles of dancing are introduced by the various members of the act, and Miss Rogers sings a few numbers. She has no voice and should not attempt to sing. She can dance well, and by way of suggestion, we would advise her to keep dancing and lay off the singing. The act is a good small time flash.

Hampton and Blake registered the hit of the bill in the next to closing spot. This couple started the audience off with a laugh and kept them well supplied with laughter up to the finish. They closed with a comedy song and stopped the show. This is a corking good offering that will set a pace on any bill.

Reeman and Grace, playing musical instruments, dancing and giving an exhibition on roller skates, closed the show. The act as it stands is a good three a day presentation.

S. H. M.

NEW ACTS FOR SHUBERTS

The Shubert Vaudeville Exchange continues to add acts to its books. Five new acts have been added to the list and opened this week. Peggy Marsh opened at Newark; Nanette Flack, formerly prima donna at the Hippodrome, opened at Newark; Max Ford and Victorine opened at Boston; Rubini and Rosa opened at Atlantic City; Fred Santley and his Melody Maids opened at Cleveland.

Since the statement made by the Shuberts that they would control a circuit of thirty-five weeks, next season, the office is being besieged with acts in quest of contracts.

DANCE CONTESTS AT RIVIERA

The B. S. Moss Riviera Theatre, the newest of the Keith-Moss vaudeville theatres in Brooklyn, has arranged for several weeks of dance contests. The first contest opened Monday night under the direction of Harold Eldridge. Eldridge has arranged for these amateur nights in several New York theatres, and others in Brooklyn.

The DeKalb and Halsey Theatres, both in Brooklyn, booked by John A. Robbins, have both installed these dance and song contests as a means to further patronage.

STOCK ACTORS IN ACT

Boston, Feb. 20.—Al Roberts and Charles Bickford, formerly of the John Craig Stock Company that operated in the old Castle Square theatre in this city twenty-five years ago, have teamed for a comedy vaudeville combination and open on the Keith's Eastern time this week.

The last time this act appeared together was in the museum days of this city and the theatre then known as the Castle Square, is now the Arlington Theatre.

MABEL BURKE ILL

Mabel Burke was compelled to retire from the bill at Proctor's 23rd Street, last Wednesday, due to her taking suddenly ill. Miss Burke fainted on the stage of the theatre and was removed to her home immediately. Marley and Haegney substituted for Miss Burke.

LEO MORRISON RESIGNS

Leo Morrison, assistant booker to Samuels and Eddie Darling on the Keith floor resigned his position last week. Morrison had been in the Keith organization five years.

VAUDEVILLE

BOBBY HIGGINS & CO.

Theatre—Royal.
Style—Comedy sketch.
Time—Twenty-three minutes.
Setting—Special.

The latest vaudeville offering of this comedian bids fair to being a big act in the way of a comedy vehicle and needs only a little stronger finish. Mr. Higgins is supported by three people in the persons of George Callahan, Agnes Gildea and Betty Pierce. The story concerns a young actress who has been left stranded in "Hogs Corner," and is about to be run out of town by the Ladies Puritan League. Higgins, in the role of a small town "slicker" and late heir to three hundred dollars, foils the women by marrying the girl. The act opens in "one" with a drop showing the main street of Hogs Corner. A very funny opening of a constable, whose main duties are the directing of traffic on the main corners, opens the act to a good laugh. One song with a light comedy dance routine is done at the finish of this scene by the girl and Higgins.

The next scene is the interior of the bridal suite in the leading hotel of the nearby town of Plainfield. To this place the young couple have gone on their honeymoon. This town was selected because it was a big place of three thousand people with a hotel that had a bath on the same floor with the bedroom. The comedy is evolved around the newly married couple's attempt to retire for the night. The maid and clerk of the hotel have planned to do tricks that keep the couple up until finally a fake fire alarm causes Higgins to fall in the unoccupied bed which is a "breakaway."

All that this act needs is a stronger comedy finish. The situation is so good until the last that despite the fact that the "breakaway" bed brings a laugh it is not strong enough to follow the rest of the act. As it stands it is big time and would fit the sketch of a big time bill very nicely. E. H.

TRAVERS, DOUGLAS AND CO.

Theatre—Regent.
Style—Sketch.
Time—Twenty minutes.
Setting—Special.

The scene represented the kitchen of a newly married couple, who are still madly infatuated with each other. After much breaking of glass, etc., the butler, a rather useless person, makes an unnecessary entrance and exit. The girl, the wife of a prosperous young man, is excited because of the many troubles she is having with her husband's car, which, upon every occasion she chances to use it, nearly wrecks it.

This time she has hit the Locomobile of a well to do man, who turns out to be her father-in-law. The young husband, upon entering, suspects the troubles of his wife, and insists on knowing whose car she has smashed this time. At this juncture she produces a bottle of "Old Darling," a formerly well-known brand of whisky, and pacifies the husband with this, saying she has stolen it from the wrecked car.

When the father enters, the two discover it was his car the wife has wrecked, but accuse him of transporting liquor in it. However, the father states that his only grievance against his son's marriage to this girl is the evident lack of children. He gives in when he discovers the girl is to have a baby in September, and goes away pacified, leaving them all his money.

The act pleased the audience with the humorous lines and action. It should well on the big time for it fulfills requirements necessary. D. S. B.

NEW ACTS AND REAPPEARANCES

GIBSON AND CONNELLI

Theatre—Regent.
Style—Sketch.
Time—Twenty minutes.
Setting—In "full."

Assisted by an unbilled man, Gibson and Conneli, man and woman, put over a surprise sketch that proved to be funny, and, at the same time, clever. The story concerns a man, discarded by his sweetheart, contemplating suicide. After a phone call, telling her of his troubles, the man puts the gun to his forehead, and a girl enters the room, seizes the gun, and tells the man she wants him to compromise her! The man is aghast, but finally agrees to help her. The way in which he does it is funny.

The girl starts to remove her clothes, but is prevented by the man. There followed a lot of uninteresting reading by the woman. The man, in the meantime, is worried, yet glad of the little romance, and gives in to her love, which from the front, looked to be strenuous.

Finally the doorbell rings, and a man walks in. The compromiser believing he sees through the plot, tells the woman she is there to blackmail him, and forthwith turns over his articles of value. He finally discovers himself to be the fool, as the man who has but entered the flat turns out to be the plumber who had come to fix the radiator.

An act that has the meaning, yet none of the action of a typical A. H. Woods' show.

Might be good for the family time, after it has been sufficiently rehearsed. The plot, however, is weak, but the surprise ending makes up for the deficiencies. D. S. B.

BILLY SHONE

Theatre—Regent.
Style—Singing and Talking.
Time—Fifteen minutes.
Setting—Special.

Shone entered clad in a well fitted Tuxedo, his head surmounted by a turban, from an attractively futuristic olio drop. This drop was supposed to represent the tent of Omar Khayam, perhaps.

Smoking a long cigarette through a longer holder Shone stepped down into the footlights, and in song, told the audience what he was about to do. His first number, prior to his mind reading stunts, was a song satire on "The Sheik." Very catchy, and pleasingly put together, showing an entirely different angle to the song.

Then Mr. Shone, after the excellent round of applause was finished, received, in a mysterious way, a call from "A. W. O. L." Any number of calls, from unseen spirits followed this. Shone had a good line of talk for each one, and drew applause on the humor of the work.

Finally, after several other songs, one an excellent ballad, a second concerning the story of the delinquent "Mother Eve," who stopped to rest 'neath the "shade of the old apple tree," pleased, and took him off to six bows.

With Mr. Shone's ability, his showmanship, and personality, each quality enhanced by his material, this single man should do especially well on any of the big time bills.

The act is a satire on the "mystics," many of whom are flooding the vaudeville stage with their offerings. As a result, this refreshing satire should do very well. D. S. B.

BESTOFF AND MANON

Theatre—125th St.
Style—Singing novelty.
Time—Twelve minutes.
Setting—Special.

The two girls entered, one clad in pink evening dress and the other in purple and silver evening gown. A simple blue olio drop, picturing a mausoleum, made a pleasing background for the two.

Opening with a duet, the girls scored heavily from the start. First came a production number, "Sweet Lady," from the show "Tangerine." This number pleased the audience, who called for more. However, the two gave no encore on this number, but went to the piano, where the smaller girl played "The Trail to Home, Sweet Home," the other singing in a beautifully deep and thrilling voice. This also was given a big hand. Following the exit of the soloist, the other amused with impersonations of Irene Bordoni singing "If You Could Care," and of Galli Curci rendering the "Aria" from "Rigoletto." Both of these numbers were warmly received.

Then came a great ballad by the other. For this she was dressed tastefully in an orange and silver evening gown. The song was fine, and the girl could have taken an encore had she desired.

The finish, a duet, was great, and sent the girls off to six bows. Each could have taken encores on what they had accomplished, but neither did.

Both young ladies have pronounced ability and should be able to hold down a good spot on any of the big time bills—D. S. B.

WEBER AND ELLIOTT

Theatre—58th Street
Style—Comedy
Time—Thirteen minutes
Setting—"One"

This two-man team, consisting of straight and Yiddish comedian opens with the straight coming on stage and announcing that his partner cannot appear. The comedian comes from the audience and a number of gags follow. The straight then sings a pop number in a voice that sounds considerably strained.

The song is followed by the return of the comedian to the stage for more gags of the Delaney Street variety. Medley parody of pop numbers sung by both as a finish is probably the best material of the act. As it stands now the act has all the marks of a small time proposition and at its best it couldn't fill anything better than the better small time. E. H.

HARRY BERESFORD & CO.

Theatre—5th Ave.
Style—Sketch.
Time—Eighteen Minutes.
Setting—Special.

This is another of those "Night Before Christmas" acts, only in this case it is played by a cast, that appears to be well selected. Harry Beresford, is the principal, and holds down a character of the quiet, easy going country gentlemen, who is very much afraid of his wife. The mother wants to adopt a boy from the orphanage, but a girl reports to the home the night before and the comedy of the act hinges around the old man's attempt to keep the girl despite the old woman's objection.

The idea is a pleasant one and the people capable. It can fill a sketch spot on a big time bill very easily. E. H.

FREDERICK SANTREY'S REVUE

Theatre—City.
Style—Musical novelty.
Time—Twenty-three minutes.
Setting—In "four."

For the opening of the revue Mr. Santrey and the ingenue had a little song and dance routine depicting the marriage ceremony. The girl is beautiful, and well formed, and, with her ability to sing and dance, put the song across with Santrey in great shape. There followed a song and a dance duet, well done by a sister team, pleased. One of the girls was dressed as a boy, the other as a young girl, and the song was typical of a quarrel between boy and girl lovers. Very cute.

Then followed, first a solo by each of the three pianistes, and a medley of popular tunes by the three, playing together. A great idea, and one which, while used before, is still novel.

A beautiful ballad, rendered by Santrey, clad in the old-fashioned style, a beaver hat, and the fanciful dress of the "Beau Brummel" of 1850, took the entire house by storm. Santrey is excellent, and a wonderful performer, selling his material in graceful style, with no affectation.

After a harmony trio song, by the pianistes, Santrey did an inebriate monolog that pleased. The monolog was coupled with a song "Good-bye Mary, Don't Come Back." The song was well handled and Santrey got everything possible out of it.

A triple song and dance routine, with Santrey and the sister team, proved a good finish.

In criticizing the offering, it should be made clear that the ingenue of the piece who opened the act, with Santrey in a song and dance, does not appear after the first number. She should be used throughout, and given something that will show her to the audience, as she appeared to be, from the opening number, a little girl of ability. This ability, coupled with her ease and beauty, should aid to no small degree in the rendition of the act.

The pianistes, as well as the dancers, were fine, and did their work well. While Santrey is a good performer, there are one or two things he should stop. First, the inebriate monolog, which is getting out of date.

The plot of the act is most familiar, and the critic remembers distinctly that it was reviewed not more than five weeks ago. In this instance, however, it has been changed around, the inebriate scene following, instead of opening. Also, the bride was used throughout.

One of the features of the act is the playing of three pianos by the girls, who did exceptional work. Collectively the pianos sounded as one.

A good act, and one, which, with a little changing, as suggested, should go well in a good spot on the bigger time. D. S. B.

CHARLES GIBBS

Theatre—State.
Style—Novelty.
Time—Eight minutes.
Setting—"One."

This is one of those imitation acts where a number of props are used to fool the audience. Gibbs opens the act by entering whistling. Following this he plays a 'cello, or imitates a 'cello playing. This bit, as well as his violin bit, is spoiled by the loud intake of breath. He then imitates a clarinet, a guitar, chickens, pigs, and various animals. As a finish he whistles again.

As a vaudeville offering it is strictly small time and an opener at that. His imitations are not near as good as others on the stage do them, while his method is sorely in need of polish. F. H.

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KEEP THE ORCHESTRA

The country-wide slump in the theatrical business, which has affected all sorts of amusements from legitimate attractions to picture shows, is, especially in the smaller towns and cities, being centered upon the picture houses, due to the scarcity of money and to the unpleasant notoriety, which at present is being suffered by a number of the prominent picture stars.

Picture house proprietors, in a number of cities intent upon cutting down their operating expenses in the desire to reduce losses have announced that their big orchestras are to be greatly reduced.

This looks like a perilous move, and one that may lead to serious consequence for the houses that put it into effect. People come to the film houses to see pictures, the managers of these houses declare, and not to hear orchestral music. Some few managers take the stand that an orchestra of any kind is really unnecessary, an organ, filling all the requirements essential to the proper presentation of pictures. Allowing for the sake of argument that this is true, it would seem that the houses considering the cutting down or elimination of the orchestras are overlooking the important fact that high-class orchestral music has played a wonderful part in developing the type of picture house entertainment, so popular at the present time. To eliminate any factor that has contributed to the success of this entertainment, is paramount to taking a big chance on killing the goose that lays the golden egg. The public has been educated to expect the highest grade of music in the picture houses during the past few years, and if this is not forthcoming a falling off in patronage that may be little short of disastrous may be the result of this sort of retrenchment. Before taking any decided steps in the matter, it might be a good idea for every picture theatre that contemplates a reduction or abolishment of its orchestra to put the plan up to its patrons. This could be done by submitting the proposed plan to audiences for three or four weeks and allow them to vote upon it.

It is easy enough to secure a new patron for any type of amusement, but reclaiming a patron that has been lost, is one of the most difficult things in the world. Any experienced showman, will readily testify to the truth of this assertion.

A number of the big houses, in the large cities, have during the past few months been conducting an experiment in connection with their orchestras which has proven a great success. That is the engaging for a week, the services of some big composer or conductor to act as guest conductor of the orchestra. Victor Herbert, is one that has made appearances in big picture houses, Naham Franko, is another, and it has been the experience of the houses where they have appeared, that during their engagements the business has increased wonderfully.

This seems to furnish an answer as to the value of the orchestra, and it is certain that if business in the picture houses has temporarily fallen off, the cutting down or elimination of the orchestra will not help matters.

Answers to Queries

R. E. T.—Charles K. Harris wrote "Always In The Way." It was a big selling hit, but do not know the exact number of copies sold.

C. M. H.—Lew Dockstader, was for several years a partner of George Primrose and with him produced the Primrose and Dockstader Minstrels.

H. G.—Louise Gunning starred in "The Balkan Princess." She returned to the stage last season in a singing act and appeared in the Keith vaudeville houses.

M. Y.—Denman Thompson died on April 14th, 1911, at his home in Swansea, N. H.

C. R. H.—Gus Kammerlee was one of the original members of the "Old Homestead" quartette. He was for twenty-nine years a member of that organization.

T. H. J.—Bernard Granville began his stage career with a minstrel show. He is now with the Frank Fay Revue at the Park Theatre.

C. H. K.—John Barrymore starred in the John D. Williams production, "Justice."

D. H.—Sophie Tucker's first vaudeville appearance was made at Tony Pastor's Theatre in 1908. She scored a success on her first appearance.

M. T. R.—"Naughty Marietta," with Emma Trentini as star, was first presented at the Wetting Opera House, Syracuse, on Monday, October 17th, 1910. Orville Harrold, now in grand opera had a prominent part in the piece.

C. T.—Continuous vaudeville was first introduced in this country by B. F. Keith, in 1885. The new amusement plan was put into operation on July 8th of that year.

M. H.—President Abraham Lincoln was shot on April 14th, 1865 at Ford's Theatre, Washington, D. C. during the performance of the play "Our American Cousin."

C. R. H.—Everhart, was the first performer to do the hoop rolling act. He is an American but went to England shortly after he introduced the act in this country. Ollie Young, a friend of Everhart's was given the right to perform the hoop rolling act by its inventor and Young and his brother did it for a number of years.

M. T.—Lillian Russell was born in 1860. You can figure out her age for yourself.

R. E.—Mike Donovan was the teacher of boxing at the New York Athletic Club in the nineties. Frank Craig, "The Harlem Coffe Cooler," boxed Dick Baker at one of the Donovan benefits at the Lenox Lyceum.

Melody.—The John Church Co. published the song "Liberty Bell," which was written and composed by Helene Mora, and sung by her with Hyde's Comedians.

R. E. R.—Hyde and Behman's Theatre, Brooklyn, was opened Nov. 3, 1890. The opening bill included Sam Devere, The Wood Family, The Acme Four, Garnella Brothers, Sinclair and Favor, The Parisian Dancers, C. W. Littlefield, Capitola Forrest, Julietta, and Prof. Parker's Dogs.

Drama.—Proctor's Theatre, Brooklyn, played dramatic combinations. Ada Gray appeared there, also Dan Scully.

S. A. R.—Kate Castleton appeared with the London Gaiety Co. at the Amphion, Brooklyn.

Time.—Edgar Selden appeared in "Will O' the Wisp" in the leading role.

R. A.—Gus Heege was the original Ole Olson. He wrote "Yon Yonson" with W. D. Coxe.

E. P. R.—Lydia Thompson produced "The Dazzler" at Nashua, N. H., Nov. 19, 1890.

O. M.—"Men and Women" played a run at Proctor's 23rd St. Theatre, New York.

X. Y. Z.—Adah Isaacs Menken played at the New Bowery Theatre, New York, June 9, 1862, assuming nine characters in "The Three Fast Women, or The Female Robinson Crusoe."

B. O. M.—Marie Rostelle and Vedo Mansfield were members of the Rice and Barton Rose Hill Co. when it played the Olympic in Harlem.

B. B.—Fox and Ward sang "Poor Old Uncle Ned."

X. Y.—E. E. Rice produced "Evangeline."

Rudinoff first came to this country with "Smoke" pictures.

W. M.—"The County Fair" was produced first at the Burch Opera House, Burlington, N. J., Oct. 6, 1888. It was the opening production at Proctor's 23rd Street Theatre, New York, March 5, 1889.

V. E.—"Love Finds a Way" was a comedy drama by C. T. Dasey. It was originally produced at Proctor's Theatre, Albany, N. Y., Sept. 26, 1890.

Rep.—"Snapper" Garrison's right name is E. H. Garrison.

Ring—Chas. Andress was a partner of Allan Sells in the Sells & Andress Circus.

Dall—Rosina Vokes included "The Silver Shield" in her repertory of plays.

H. L.—"Satan" was the title of a play adapted by J. Owen Moore from the very old play "Satan in Paris."

Six—Prof. E. M. Worth turned the Old Haymarket at 6th Ave. and 30th Sts., New York into a museum, and opened it in 1890. The place was closed after a few performances were given, but was reopened later.

TWENTY-FIVE YEARS AGO

Hilda Thomas was in Vaudeville with Frank Barry.

Armand Castlemary, basso, died on the stage of the Metropolitan Opera House, New York.

Friday, Feb. 12 was observed generally by theatrical managers for the first time and special matinees were given at many theatres.

Digby Bell appeared in "A Midnight Bell" at the Peoples Theatre, New York. "For Bonnie Prince Charlie" was produced by Julia Marlowe, Robert Tabor and Co.

Roger Dolan worked with Dan McCarty.

Lewis Livingstone Family, Needham and Mack, Alfred Miaco and Son, were signed with the Walter L. Main Circus. W. Fred Aymar was the equestrian director.

Rialto Rattles

CHAMPION OPTIMIST

An agent with eighty acts on his books and promising all of them to keep them working.

HOTELS WILL SUFFER

What will some actors do for make-up towels if Mrs. Pullman makes good her threat to put all her linens under lock and key.

ONE BETTER

Can you imagine following a troupe of trained elephants—Worse still, can you imagine dressing with 'em.

SHAPE OF THE WORLD

Teacher.—What is the shape of the world?
Pupil.—Pa says it's in a helova shape.

BOUGHT OR BROUGHT

When an actress speaks of her new suit these days, you don't know if she has bought one or brought one.

GOOD SONG TITLE

"A Good Man is Hard to Find," says everyone. "Not near as hard as a bad one," say the police.

TECHNICAL TERMS

Dressing-Rooms—A small portion of the theatre given to actors in which to change their clothes, in more or less privacy; with few exceptions rather inaccessible from the stage without a long walk and climb. Generally small, badly lighted and littered up.

FASHION NOTE

"Trousers this season are wider at the bottom" says fashion. A slight fringe is also being noticed.

CAN'T BE DONE

A wise man never tries to convince a woman against her will or to unscramble an egg.

A MOTHER-IN-LAW

Would you call the woman with five children who started practising law, a "mother-in-law?"

THEATRICAL EXPRESSIONS

The saying "Try it on the dog before you show it," has been changed to "Try it on the dog before you drink it."

DANCER AND SHOWMAN

According to an announcement of the vaudeville bill at the Orpheum Theatre this week and printed in the Brooklyn Eagle, William Rock is a "dancer and showman."

BOTH ACTS GUILTY

Here's to an act that will steal a gag, for Lord helps them who helps themselves, and here's to—two acts on the same bill who cut out some of their gags because they can't just remember just who they stole them from and don't care to take chances—and remember—Lord help those who get caught helping themselves.

WORLD IS A STAGE

All the world is a stage, making love is the overture, and when you marry, the curtain goes up.

"Charity covers a multitude of benefits."

"Eternal vigilance is the price of getting booked."

"Fine feathers cost a lot of money."

"Give the devil his few."

"Half a loaf costs five cents."

"It's never too late to earn."

"It takes two to make a double."

"It's hard to teach an old magician new tricks."

Arthur Wilson says that inasmuch as many vaudevillians are going to Canada these days, it must be a good place Toronto.

NEFF & RANKIN

Theatre—125th Street.
Style—Singing and Talking.
Time—Fifteen minutes.
Setting—Special.

At the opening of the act an easel with announcement cards is on one side of the stage, and a stand with a banner reading "world's greatest musician," and containing several musical instruments is on the other. Neff enters with a banjo, and tells a gag. The announcement card is changed and the orchestra plays the introduction to an operatic selection, while Neff gets another instrument. At the finish of the introduction, he tells another gag, puts the instrument away, and goes to the telephone. Lights go out and through the scrim drop in one, another drop is discovered with a window cut out, and Miss Rankin is seen singing as the telephone girl. Here the couple go into a routine of talk, at the finish of which there is a blackout of a minute. Miss Rankin comes on the stage, and the team do a bit of bright talk, which gives way to a double number for a finish.

Miss Rankin has a very good voice, and makes a neat appearance, while Neff is a comic of merit. The act is a good offering for the better class houses.

S. H. M.

METROPOLITAN REMAINS OPEN

CLEVELAND, O., Feb. 20.—The Metropolitan Theatre of this city, operated by the Loew Circuit, will not close and run strictly a picture program as was erroneously reported last week. Of the two houses run by the Loew organization this city "The Liberty" Theatre, the uptown house has cancelled its vaudeville and will run a feature picture programme with an occasional act to fit the locale of the picture showing.

This change will not effect the Metropolitan the downtown house which will continue its policy of a six act bill.

NEW ACTS

WHITE BROS.

Theatre—58th Street.
Style—Novelty acrobatics.
Time—Seven minutes.
Setting—Special "Cyc."

These two boys enter a stage set with a table, chairs and hall tree. One as a neat straight and the other as a comedy waiter. With the customary mugging and breakaway falls they go into a table bit that brings a fair hand. Following this the comedian kills a little more time than he should with a bit where he stands on the table and the straight keeps handing him chairs that the comedian knocks off the table in reaching for the next one. This bit is too long, because it does not lead up to anything. At the finish the comedian merely makes a fall from the table. All these preliminaries should be followed by a stunt of some kind as they lead the audience up to the expectation point.

The next bit is a pit fall made by the comedian and he comes back to the stage with a prop drum over his foot. This is one of the surprise and applause hits of the act. As a finisher the straight does a handkerchief contortion bit on the table and both make a fast walkoff. As an act it has neatness and dispatch that makes it a big time opener. The boys show considerable showmanship in everything they do and could hold down the opening spot on most any kind of a bill.

E. H.

DELLA ROSE MARRIED

WASHINGTON, D. C., Feb. 20.—Della Rose, formerly of the vaudeville act of Carnie and Rose, was married here last week to Major Andrew J. McGinley, consulting engineer for the state of North Carolina. The couple will make their home in Charleston.

NEVINS AND GUHL

Theatre—125th Street.
Style—Talking.
Time—Fifteen minutes.
Setting—Special.

A drop in one, representing the stage door of a theatre, is used in this act. A sign on the drop that a reward of five hundred dollars will be paid to anyone who will stay ten rounds with "Graveyard Lightning Murphy," is posted at the stage entrance. The two boys, who work in blackface, enter and go into a good routine of bright talk which finally leads up to some dialogue in which the straight man forces the comic to try his luck at winning the reward. A plant is used in the act, who is supposed to be said Murphy, and a good bit of comedy comes out of a bit of business with him. The straight eventually gets the comic to fight the champion and a shadowgraph is used here to display a boxing bit that is well done. Following this the straight plays a banjo in good style, while the comic does some real clever dancing for a finish.

This act is full of good clean comedy, and the boys send every line over for its face value. The act can hold down a spot in the two a day houses and get away nicely.

S. H. M.

COSTELLO ACT CLOSED

Maurice Costello, one of the first of the big picture stars, who has been away from screen work for several years, has closed his vaudeville act which played for a few weeks on the Poli time.

Miss Ada Carter, who appeared with Costello in his act, has joined a revue in Baltimore.

CLIF GREEN

Theatre—Regent.
Style—Monologist.
Time—Thirteen minutes.
Setting—In one.

Green, making a nice appearance, entered from the wings and started his talk without the usual formal song opening. His talk, which was concerned with timely topics, was good and hit the point with a punch that sent him off for several bows. After a short opening talk Green recited "The Shooting of Dan MacGrew," but instead of rendering it as written, made a satire on some of the styles and types of men found in tea shops. A great laugh bit, and rather unique.

Following this Clif demonstrated how easy the layman can be cheated at poker. His forte lay in shuffling a full deck of cards with one hand, while with the other, he made a coin, which he claimed was a half-rouble, walk across the back of his hand. The stunt of shuffling the cards single handed pleased the audience, which answered with a hand of approbation. Several well done card tricks followed.

A rapid fire talk and manipulation of coins and cards served for a finale and Green walked off to four bows. The act is good and has the material worthy of the big time, enhanced by the value of a good showman. Green knows how to handle his crowd and put his act across in a fitting manner.

D. S. B.

TYRELL AND MACK CANCEL

Because of injuries to the legs of Tom Mack, of the team of Tyrell and Mack, an act now playing the Keith time, the team was forced to cancel two weeks time. Mack received his injuries, which consists of several strained ligaments, due to a fall on the stage of the Royal Theatre.

The team is scheduled to appear at all of the theatres on the big time, in New York and Brooklyn, beginning the week of April 6.

Three Sure-Fire Sam Fox Song Successes

Somewhere in Naples



Wonderland of Dreams



Teach Me



Instantaneous Hits for Any Vaudeville Act!

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Kathryn V. Joyce and Ralph R. Reiche in charge

Sam Fox Pub. Co.
CLEVELAND NEW YORK

PLAY SOCIETY ANNOUNCES PLANS

The second conference of the newly formed "Play Producing Society of New York," was formed at its first meeting at the Waldorf Astoria by Ruth Helen Davis, on Dec. 30th. The idea of the society is to further the production of native talent, and plays, on the American stage.

Many of the famous stage men and women have announced their interest in the formation and the suggestion of the society.

A statement given out by Miss Davis, at the second meeting, held at Delmonico's last week, the purpose of the organization was given forth. The statement follows:

"The scarcity of good plays has been quoted as largely responsible for all difficulties in the theatre.

"Where then is the remedy to be found? Obviously in increased opportunity for new dramatists to prove themselves.

"How is this to be brought about?

"Through recognition and encouragement by the public, for theatregoers are, after all, the final arbiters to stimulate the production of better plays.

"The merit of a play can never be prejudged, neither by careful reading nor even in rehearsal. A play must be performed before an audience in order to determine whether or not it is a play. If this were not the case, why should so many carefully selected, well-cast plays produced by men of sound theatrical judgment be absolute failures?

"It is because as stated above, the audience is the only arbiter, the court of last resort.

"A play, then, must be played before an audience to test its dramatic value.

"To meet this necessity, London supports a number of admirable play-producing societies, some of which are the Incorporated Stage Society, the Play-Actors, the Stage Players, the Repertory Players, the Playwrights' Theatre, the Pioneer Players, etc., etc., whose function it is to give one, or, at most, two performances of a play before subscription audiences and managers, with the result that many successful plays would still be in obscurity were it not for their initial performances by these societies. Bernard Shaw's "You Never Can Tell" was given its first production by the Incorporated Stage Society on November 26, 1899. Some of the other noteworthy dramatists whose early plays were presented by this society are, Ibsen, Maeterlinck, Hauptmann, Thomas Hardy, Granville Barker, Arnold Bennett and Somerset Maugham.

"A similar organization has been formed in New York to be known as "The Play-Producing Society of New York," whose two-fold purpose it is to promote and encourage dramatic art: (1) By producing new plays in order to test their value before an audience. (2) By affording actors and actresses of promise and ability an opportunity of performing a number of varied parts likely to further their art.

"The organizer of this Play-Producing Society has been studying the movement for nearly two years in England. In our own country, excellent work is being done by the Little Theatres, but it is believed that New York can do much by means of this new Play-Producing Society to introduce playwrights who need only their chance of production to prove their worth.

"Single performances of four new plays will be given during the season of 1921-1922."

GUILD BENEFIT ON FEBRUARY 28

The annual benefit performance of the Catholic Actors' Guild will be held at the Shubert Theatre, February 28. Some of the stars who will take part in the performance are: Laurette Taylor, Lillian Lorraine, Barney Bernard, Ed Wynne, Leonore Ulric, Holbrook Blinn, Donald Brian, and Marie Doro.

It is planned, as announced by the Guild, to open new centres in several cities—probably Rochester, Cleveland, and Baltimore.

SHAPIRO IN NEW ACT

Ted Shapiro, late pianist for Eva Tanguay and Ruby Darby is now with Princess Nai Tai Tai, the Chinese soprano in a new act entitled "A Dream of the Mandarin."

REVUE AT THE PLANTATION

The handsomely refurbished Folies Bergere, at Broadway and Fortieth street, which has been renamed The Plantation, opened on Friday night of last week. The decoration scheme which has been installed is real novelty and the revue which is presented, with an all-colored company, is a real sensation.

The revue, which is called "Nighttime in Dixieland," was conceived and staged by Lew Leslie. Included in its cast are: Florence Mills, of "Shuffle Along," Chapelle and Stinette, well known vaudeville team, Arthur Payne, Edith Wilson, the Columbia record artist, U. S. Thompson, Lew Keane, William Fontaine, Clarence Todd, Olaf Collins, Johnnie Dunn, Alma Smith, Gladys Brown, Hazel Cole, Lillian Howell, Essie Worth and Pearl Taylor. The special lyrics and music are the product of Roy Turk and Russell Robinson.

The restaurant has been fitted out with novel effects which give it the atmosphere of a Dixie plantation. There is everything there to delight the heart of the songwriter, from an old Mammy to the Robert E. Lee, the boat "famed in song and story."

Lieut. Tim Brynn's orchestra supplies the music.

The show was opened by Johnnie Dunn, a trumpet player who is a real find. He blows what is known as a "mean" horn. Following him a quartette composed of Arthur Payne, Fontaine, Todd and Collins, sing several oldtime Southern melodies. Thompson and Keane do some clever stepping, and Edith Wilson and the chorus of ponies sing "The Robert E. Lee." Miss Wilson is a pleasing performer. Thompson and Keane then execute a crap game bit, dancing continually, that is a gem.

Chapelle & Stinette, whose act is well known in vaudeville, divided the honors of the evening with Miss Florence Mills and Miss Wilson. Miss Stinette has a splendid voice and knows how to put over a song. Chapelle sings several songs, aided by the appearances of the six Creole girls who make up the chorus—a picked group which is a delight to the eye.

Miss Mills and the six girls do a Hawaiian dance, wearing some novel costumes, which is a winner. The costumes used throughout the show are in splendid taste.

The decorations, some of which were suggested by Sam Salvin, were done by Samuel Harris, head of the Samuel Harris Company, of 222 East 46th street.

WYNN SHOW BY WIRELESS

Over the radio telephone from Newark Sunday night went the songs and jokes in "The Perfect Fool," Ed Wynn's musical comedy now playing at the George M. Cohan Theatre. This was the first time such a thing was tried over the radio and from reports it was a success.

Those in charge of the presentation said that on the success hinged the giving of other plays. Immediately after the play reports came in that it had been heard perfectly at great distances. It is believed that probably twenty thousand persons "listened in" during the entertainment.

CHINESE CHORUS GIRLS ROBBED

SAN FRANCISCO, Feb. 20.—According to the complaint of Lee Quang, proprietor of a Chinese theatre here, a thief entered the theatre and stole from the dressing rooms slippers, wigs, make-up and other necessities worn by the chorus girls of the show now playing there.

It was said by Lee Quang, in the station house, that it is impossible for the girls to get the most out of their work without these articles and that he could not permit them to go on without them.

CLAIM "ATTA BOY" LINE

CHICAGO, Ill., Feb. 20.—Trouble is arising over the line "Atta Boy." Callahan & Bliss, who are using it for their billing and also in their act are claiming that they are the originators and it is said that they threaten to force all other acts to stop using the line. Bayle and Patsy claim the originality of the expression stating that they have been using it for the past seven years. The line is also being used by York and King, who are playing the Orpheum Circuit.

NEW ACTS

CISSIE & GEORGIE SEWELL

Theatre—81st Street.
Style—Dancing Novelty.
Time—Twenty Minutes.
Setting—Special.

Opening with an announcement by the "Goddess of Terpsichore," the two girls were introduced. The act is in three scenes. The first was billed as being somewhere in New York. The girls were invited to the palace of the dance, and, after a short dance, showing acceptance, moved off stage, while the lights went out. The special drop was flung on another drop in two, showing, between the two curtains drawn slightly apart, the "Gates of Olympus." But the Goddess of Terpsichore, upon the girls' demand for entrance, tells them that they must dance for her before they will be admitted, and, under no condition, must they do the shimmy, or wiggle any part of their anatomy, with the exception of their feet.

One of the girls, doing an aesthetic dance, gains admission, but the other falls by the wayside. However, she is finally given admission after the Goddess kindly permits her to dance again. Again the set is darkened, and the drop in two is flung on a special outdoor scene painted on a cye, in "four." A magnificent golden throne with steps of gold leading to this throne is in the stage centre, and on this the Goddess sits, attired in gold and scarlet robes befitting a queen.

The girls are ordered to dance for her, so that she may give them the golden wreaths they must possess before entering the "seventh gate." After a fine exhibition of aesthetic dancing—a mixture of the snake dance and the Grecian styles, one of the girls was awarded a fine hand. The other executed a great Irish reel that took the house. A piano solo by a female "Pan" excites the last mentioned girl to again stray from the fold.

This time, as before, she starts to do a great shimmy dance and, after being told by the Goddess to stop, she disobeys, and is joined by the other dancer, who also attempts to outrival her in this type of dance. Finally the Goddess, being no longer able to resist the snappy music, very undignifiedly jumps up on the piano and starts emulating the other two herself.

This closed the act, with the three wandering off to explore the unopened gates of Paradise.

A beautiful act, and wonderfully staged and dressed. Fit for any of the big time houses, as a feature act. Will hold any spot on any bill. D. S. B.

MALINDA AND DAY

Theatre—City.
Style—Singing and dancing.
Time—Nine minutes.
Setting—Special.

The two performers, a colored man and woman, entered from the centre of a special olio drop. After a double song and dance, which was well done, the woman made an exit, leaving the man to dance. He danced well. Imitated the snare and bass drums, and impersonated Clarence Dotson in his "pay day strut." The man, however, has enough ability to originate his own routine, and does not need to imitate.

There followed another interpretative dance by the man. This dance interpreted the different sounds made by locomotives, coal-shovelers, and hod carriers. There were a good many laughs in this dance, which went very well.

The woman, possessed of a pleasingly powerful voice, rendered "I've Got My Habits On," a comedy song.

After this very excellent solo, the man playing a "kazoo," and imitating the trap drums on a washboard, closed the act with a duet, singing with the woman.

A good act for the small time. While both performers have good personalities, neither has the style that the big time audiences want. D. S. B.

"JEST IN HARMONY"

Theatre—58th Street.
Style—Singing and comedy.
Time—Twenty minutes.
Setting—Special.

This is a seven people act consisting of five women and two men with the men holding up the comedy end. The act opens with the appearance of the two men and four women in a harmony number with one of the men clowning the song. Following this the two men and a woman do a comedy love number that is put over for a few laughs due principally to the lyrics of the number.

One of the women in a fair voice puts over a solo followed by the two men who kill four or five minutes in nonsensical talk that is the most laughable spot of the act. A semi-operatic ensemble finish puts the act over for a "loud" curtain.

In a pinch this act could be big time material. Its setting of five or six hanging pieces, its costumes and its people are good and combined they offer fair entertainment for a big time bill that is not too strong. E. H.

DECORSIA & NORMAN

Theatre—23rd Street.
Style—Talking.
Time—Fourteen minutes.
Setting—Special.

A man and woman present this act, which is entitled "Who Wins." They carry a special drop in "one," with a center opening, in which there is placed a settee. At the rise of the curtain the man is discovered on stage, seated at the settee, smoking a cigar and reading the paper. The woman enters and tells him that he must not smoke in the house. From then on, they go into a routine of talk that has a few laughs, and finally the man tells her he is going to his club where he can smoke. He exits, and the woman goes to the settee where she falls asleep and dreams. The man comes back as Satan, and dialogue follows during which Satan asks why she continually picks on her husband. At Satan's exit she awakes and the husband comes back, and a bit of talk follows in which she promises to let him enjoy the pleasures of his club at home.

This is one of those acts that has material that is good, but is not played well. The talk contains lots of laughs that the team missed. The way the couple are selling the material at present, it is a small time offering that needs a lot of whipping up before it will be even a good small time act. S. H. M.

DANCER & GREEN

Theatre—125th Street.
Style—Singing and dancing.
Time—Ten minutes.
Setting—In one.

This is a colored man and woman team. The man opens the act with a special number, at the finish of which he is joined by the woman, and they go into a popular number followed by a double dance that is well done. A Primrose song and dance is announced by the man and the couple put it over well. A number is sung by the man which he immediately follows with a single routine of dancing, after which the woman does a single routine of dancing, and the team closed with a double dance.

This is a good fast act, and the couple do not stop for a second, but keep after it all the time. The act can hold down the opening or number two spot on any bill and get over nicely. S. H. M.

NAN HALPERIN WITH SHUBERTS

Nan Halperin has signed with Shubert Vaudeville and will open at the Apollo, Atlantic City, N. J., on Monday next.

JOHN STEEL IS ILL

John Steel, the tenor, billed to appear at the Alhambra this week, was out of the bill on Monday due to illness.

LONDON

PARIS

FOREIGN NEWS

SYDNEY

MELBOURNE

CANNOT ASK ACTORS TO REFUSE
TO PLAY WITH NON-UNIONISTS

English Actors' Association, Although Oldest Union Organization, Still Operates on Open Shop Basis—Plan to Bring About a World Affiliation

LONDON, Feb. 18.—The truth of the matter at present agitating the acting profession in America—the actions of English actors in going there and appearing on the stage under conditions which the Actors' Equity Association of America has fought against and virtually defeated, although these English actors are members of the supposedly affiliated Actors' Association of England,—is that they cannot be asked to refuse to play with non-union actors in America when in England itself their organization does not expect them to play only with Association members.

In America, as well as in the other English speaking countries,—South Africa and Australasia—the actors' unions have established the closed shop, but in England, the Actors' Association, although it is the oldest of the actors' unions, has not done so. The A. A. does not place any bar upon its members working with artists not members of the association.

The English actors who go to America to take up stage work, although they may be members of the Actors' Association, with which the Actors' Equity Association of America is in perfect sympathy, can in no way be expected to accept employment only under the conditions and rulings which have been set up by the American organization.

ROYALTY SEES MANY SHOWS

LONDON, Feb. 14.—During the past season the King and Queen of England have attended nine theatrical performances, eight of which were in the West End, the other at Windsor.

Three of these performances were given in charity, the first being *Warrior's Day*, at the Windsor Royal, April 1st. The second, in aid of the King George's Pension Fund, at the Palace Theatre, Dec. 20th, and the Variety Artists' Benevolent Performance at the Hippodrome, Nov. 26th.

The other theatres were: The Palace, during the Lauder season, Daly's Theatre on March 15th, St. Martin's Theatre, August 10th, the Shaftesbury Theatre, August 11th, Wyndham's Theatre, Nov. 5th, and the Alhambra Theatre on Dec. 13th.

EDITH DAY IN NEW PLAY

LONDON, Feb. 20.—Edith Day, the American actress has returned to the stage in a new play by Harry Gratton called "Jenny." The play deals with the career of a young prima donna, played by Miss Day, who is under the management of an eccentric composer. In the cast are, Robert Hale, Maide Hope, Kittie Kirwan, Edna Bellonini, Alfred Austin, Reginald Sharland and Billy Leonard.

The music is by Haidee de Rance, with additional numbers by Leslie Stuart.

NEW WIMPERIS REVUE

LONDON, Feb. 20.—The Arthur Wimperis revue, which will be produced shortly, will include in the cast, Nelson Keyes, Irene Russell, Charles Groves, and Harry Kendall. The revue is scheduled for an opening at the Ambassador Theatre on March 20.

STAGE "MARYS" TO ORGANIZE

LONDON, Feb. 20.—Lady Wyndham has been asked to organize the "Marys" of the stage in connection with the fund which is being raised from the "Marys" of the Empire. This fund will go towards a wedding gift for the Princess Mary.

For the past several months the actors' unions of the English speaking countries have been striving to set up a form of affiliation which will react to the benefit of all; but, due to the difference between the attitudes of the English union and the other three on the closed shop question, this affiliation can never amount to more than the building up of closer social ties.

The question of affiliation, has brought sharply into view the distance which the A. A. has fallen behind actors' unions in America, Australasia and South Africa. In England, the non-union actor can benefit by all the Actors' Association has won in the past without having to pay dues to the organization. In America the non-union actor is decidedly "out of it" with the exception of instances of companies formed under the management of members of the Producing Managers' Association, which has an agreement with the Equity Association, and in South Africa and Australasia practically the same thing applies.

At the annual general meeting of the Actors' Association held recently in London this matter of affiliation received a great deal of attention—was, in fact, the main point under discussion. A motion was put and passed to the effect that "the Council endeavor to bring about a world-wide affiliation of English-speaking actors."

PINERO HAS NEW PLAY

LONDON, Feb. 20.—Arthur Wing Pinero's latest play, the title of which has not been announced, has started rehearsals, and will open about the end of the month at the Duke of York's Theatre. It will be produced by Owen Nares, and B. A. Meyer. In addition to Nares, the cast includes Winifred Emery, Laura Cowie, Jean Cadell, Dora Gregory, Norman Forbes, O. B. Clarence, and Nick Hannen. Stafford Hilliard will stage the piece.

"ENTER MADAME" SCORES HIT

LONDON, Feb. 20.—"Enter Madame," the American comedy which opened last week at the Royalty Theatre here, was enthusiastically received and scored a decided hit.

Gilda Varesi, the author, played the part of Lisa Della Robbia and was much applauded.

One of the daily newspaper critics said of the piece, "It provides as amusing a piece of comedy as has been seen on the stage in many a day."

"WOMAN TO WOMAN" REHEARSING

LONDON, Feb. 20.—Rehearsals of the play "Woman to Woman," have started. The piece will go on tour shortly. The cast includes Marcelle Roche, Mimi Carpentier, Lilia Wadegrave, and others. The opening is scheduled to take place at the Devonshire Park, Eastbourne.

No. 2 "SALLY" GOING OUT

LONDON, Feb. 20.—Moreton and Heath have secured the rights for a number two company of the show "Sally," which is meeting with great success here. The rights were acquired from Grossmith and Malone, Ltd. The second company will go on tour early in the autumn.

"BOMBAY DUCK" TO START

LONDON, Feb. 20.—"The Bombay Duck," a new farce in three acts, by Sydney Blow and Douglas Hoare, will be produced shortly in the provinces, and will tour for several weeks before making the metropolitan debut, in London.

LONDON HALLS TO CLOSE

LONDON, Feb. 18.—Although the Variety Artists' Federation, at a recent general meeting, decided against accepting the proposal made by Charles Gulliver, head of the London Theatres of Variety, Ltd., that the V. A. F. take over and run on the co-operative plan during the summer months eight suburban theatres which he would otherwise have to close, there is a possibility that individual artists will organize and take over several, if not all, of the halls.

The music halls which Mr. Gulliver says he will have to close because of poor business during the summer months are: Collin's, Hammersmith, Palace, Putney, Hippodrome, Poplar Hippodrome, Shore-ditch Olympia, Islington Empire, Willesden Hippodrome, and Woolwich Hippodrome.

DELYSIA IN NEW REVUE

LONDON, Feb. 20.—Charles B. Cochrane's new revue, to be presented next week, will be called "Mayfair and Montmartre." Heading the cast will be Mlle. Delysia, the Anglo-French star, who recently returned from the United States. In the new piece she will for the first time, have an entirely dramatic scene which is called "Bred in the Bone," and is the work of John Hastings Turner. Her fellow players in it will be George Bishop, George Hassell and Lady Tree.

Others in the cast of the revue are, Nikitini, Albert Bruno, Nellie Taylor, Joyce Barbour, Anita Elson and A. W. Bascomb.

"ME AND MY DIARY" FOR U. S.

LONDON, Feb. 20.—The success of Gertrude Jennings' "Me and My Diary," at the Strand, has resulted in the sale of the provincial rights to Robert Courtneidge, who will star Iris Hoey in the leading role. Miss Hoey will use the piece as a curtain raiser to "Clothes and the Woman."

Fred Latham has acquired the piece for Charles Dillingham, who will produce it along with "Old Jig," in the United States early this season.

NEW VERSION OF "A TO Z"

LONDON, Feb. 20.—"A to Z," already admitted to be one of the best revues presented in years, has been greatly strengthened by new scenes and new faces. Teddie Gerard, long a London favorite, but off the stage for the past two years, is now in the cast and is scoring a great success. Several new songs are in the revue, all of which added to its already fine entertaining quality.

"QUEEN MOTHER" REVIVED

LONDON, Feb. 20.—Reginald Hunt and Ada Champion opened their spring tour of the empire last week with a revival of the old play, entitled "The Queen Mother." It will be played throughout the tour, which includes Peterborough, Sheffield, Jarrow, Sunderland, Middlesbrough, Stockport, Ashton-under-Lyne, and Manchester.

NEW PIECE FOR DOLLY TWINS

LONDON, Feb. 20.—The Dolly Sisters, now in the United States, where they are playing a five weeks' vaudeville engagement, will return immediately after its conclusion to appear in a new musical play to be presented by Charles B. Cochrane.

DANCING BEATS CONCERTS

LONDON, Feb. 13.—The municipal concerts at Battersea have been discontinued because they were unable to compete successfully with the dance halls.

"COMMANDMENT" TOURING

LONDON, Feb. 20.—The four weeks' run of "The Eleventh Commandment" at the Royalty ended last Saturday. The company will go on tour with the play. Viola Tree is featured.

NEW ALDWYCH PLAY SCORES

LONDON, Feb. 20.—Another of Gertrude Jennings' plays, and one which has seemed to meet with the approval of the first night audiences, here, has been produced at the Aldwych Theatre. As is usual with Miss Jennings, the plot is clever, and unusual in this way, that the light, witty comedy, is interspersed with some real melodrama, the two being intermingled with all the artistry that is possible to be brought out by the authors, as well as the artists.

The play opens, with a seemingly scathing satire on society at large, with the introduction to people of the smart set who are fast, loose and immoral. A young married couple have been getting on very well, for a year and a half, under a "private marriage ceremony," which entitles them to go and do as they please. The wife's father, styled by his friends as the "Puffin," is a no-account individual who has figured in numerous divorce courts, and is, at the present time, being threatened with exposure because of monkeying with the income-tax reports. His wife is termed "Topsy," although her real name is Lady Belton.

The husband's (Philip) Aunt Agatha has returned from Jamaica poste haste because she has heard that Lord Belton has lost all his daughter's money, and discovers, when the truth comes out, that Pansy, Philip's wife, owes considerable money, and has overdrawn her account. But the aunt realizes that Philip is not the idler she had supposed, and discovers that he has an income of \$1,000 a year, besides \$250, which he obtains by sporting journalistic work. Therefore, the husband and wife go to live in a cheap flat in Battersea, where they are left alone by all their friends, with the exception of the wife's friend, one Sir Hugh, a man of money, but without scruples. She is asked to elope with him, and offers Philip, an opportunity of making some easy money, as a solace. But the irate young hero gives battle, and, after a severe tussle, succeeds in giving His Lordship the knock-out blow.

It is finally discovered, that, after the acknowledgment of Lord Belton to the effect that he is "broke," his wife is about to sail for Monte Carlo with this same Sir Hugh Chiswick,—he who had sustained the knock-out blow from the son-in-law. However, Lady Belton, is over-persuaded by her husband, and stays with him.

The ending of the piece, which stops rather abruptly at this point, is the sailing of Philip and Pansy, who is now his real wife, having discarded the former "secret marriage" idea, for Australia, where the maiden Aunt Agatha resides, and where he is to be given a chance to make financial matters a thing of the past.

All of the characters were excellent, and did their best with the parts given them. The plot of the piece is rather unusual, and ends just when one is looking for a continuance of the family battles. However, it pleased the over critical audience at this theatre, and, judging from appearances, and quality of the material in the piece, it should well be able to run indefinitely.

JUGGLING BOOK PUBLISHED

LONDON, Feb. 20.—Rupert Ingalese, well known juggler, has completed a book on the art and science of juggling. The publication is issued by the Gaskarth Press, of Belham, S. W., at the cost of 2s. 6d.

The book which has over sixty pages gives many illustrations of the author executing his many tricks. The work in itself is simply explained, and the rudiments and details are carefully impressed.

According to Mr. Ingalese the book is nothing more than a record of his own experiences and was written with a view to affording help and practical information to those who aspire to become expert.

Bernard and Meyers opened at the State Theatre, Monday.

William Fox is spending a few weeks at Palm Beach, Florida.

Roscoe Ails is headlining the bill at Keith's, Syracuse, this week.

Margaret Merrill has been given a route over the Loew Circuit.

Peggy Hope has left Lawrence Schwab's act, "Follow the Girl."

Colin Kemper has returned from Europe, where he staged "The Bat."

George Burnett is to replace Ned Norton in the "Pardon Me" company.

Bessie McCoy Davis opened at the Knickerbocker Grill last Monday night.

Jane Thomas has been engaged for the new Fox feature picture "A Fool There Was."

Wahl and Francis have been given a thirty-five week contract over the Loew circuit.

The McConnell Sisters, a dancing act, are split headlining this week at the Colonial.

Travers and Douglas open for a route over the Orpheum time at Sioux City this week.

The Dolly Sisters are doubling this week at the Palace and the Orpheum, Brooklyn.

Daphne Pollard is headlining the bill at the Albee theatre, Providence, R. I., this week.

Walter J. Plimmer is on a Southern trip for business relative to a new vaudeville circuit.

Weston and Eline have been given a thirty-five week contract over the Loew circuit.

Saronoff, the violinist, is ill at the Friars' Club, suffering from a severe attack of pneumonia.

Brown's Dogs have opened for a tour of the Loew Circuit. The act is booked by G. Lewis Pollock.

Mulroy and McNeece opened on a tour of the Keith circuit on Monday, at the Hamilton Theatre.

John Dougherty has been engaged for a part in the new vaudeville act "Greenwich Village Studio."

Ruby Howard has been engaged for "The Bridal Sweet," a vaudeville act touring the Shubert Circuit.

Thornton and Allen, presenting a new act by Benny Ryan, are scheduled to appear in New York shortly.

Nat Burns, in his single act, has been routed over the Interstate circuit to open in March at Ft. Worth.

Billy Koud is back in New York after a tour of five weeks, which he spent inspecting the Gus Hill productions.

Marjie Coates has been booked for ten one-week stands in the Loew theatres in New York and Brooklyn.

Shaw and Lee have been routed over the Loew time for a tour of the circuit, booked by Davenport and Curran.

Hetty King sailed for England last Friday. She will return next year for another tour of Shubert Vaudeville.

Carl Randall has been out of the show on the Ziegfeld Roof for the past two weeks due to an attack of influenza.

ABOUT YOU! AND YOU!! AND YOU!!!

LaMar, the featherweight lady boxer, of France, arrived in America last week, and will open on the Proctor circuit.

The Brower Trio have received a Loew tour through Davenport and Curran. They open shortly in New York.

Baby Thelma, mind reader, is headlining the Shubert-Belasco theatre vaudeville bill this week, in Washington.

Earl and Perkins have just received contracts for twenty weeks to play the W. V. M. A. and Orpheum, Jr., circuits.

The Powell Troupe open for a tour of the Sun circuit on March 6, opening at Buffalo. Booked by Harry A. Romm.

Samuel Sheppard, violinist, has joined the sketch of Maurice Samuels and Company, entitled "A Day at Ellis Island."

John Steele will go on a concert tour originally intended for John McCormick, which the latter had to abandon due to illness.

Williams and Whalen, a comedy two act, opened this week for a tour of the Loew Circuit under the direction of G. Lewis Pollock.

Emily Darrell retired from the Winter Garden bill after the Saturday matinee, due to illness, and was replaced by Adele Oswald.

Carl Randall has been out of the "Ziegfeld Midnight Roof" show for the past two weeks as a result of a serious attack of influenza.

Charlotte Walker and Pierre Warkins led the Grand March at the Motion Picture Ball, held at the State Armory at Albany, last week.

Bobby Wagner, the young comedienne, has left Bert Lewis' company and will be featured with the new Bostonian Musical Revue.

Ulis and Lee are doing a new act that is scheduled to appear in the Palace Theatre in three weeks. Played the 81st Street Theatre last week.

Jack McGowan, who recently closed a vaudeville engagement, has signed with the Shuberts for the juvenile role in "The Rose of Stamboul."

Paul Shine and Co., the strong man balancing act lately arrived from England, has been booked over the Keith time to open next month.

Barry MacCullom will open his act on the Shubert time shortly. The act is staged and booked by the Blanchard office, in the Putnam Building.

Walter S. Baldwin, stock company promoter and owner, returned from Atlanta, Ga., last week. He will return to Atlanta some time this week.

Jack Dempsey, world's champion heavyweight, is in burlesque, and this week is appearing with the French Frolics at the Howard, in Boston.

Harry Miller is out of the Harry Carroll act and is rehearsing a new act with Peggy Fears, written by Skeet Gallagher and John J. McNally, Jr.

Marion Lovell, coloratura soprano, is to appear at the Providence-Journal-E. F. Albee concert to be held at the Albee theatre on Saturday morning.

Horace Mortimer, ten-year-old son of J. Horace Mortimer of the Shubert vaudeville press department, is confined to his home with a severe attack of the grip.

Chas. H. Jones, of the Elite Amusement Co., has gone to Florida for his health. During his absence Jack Bancroft is managing the affairs of the office.

Sibyl Vane, the English prima-donna, in vaudeville with Leon Domque at the piano, has added to her repertoire the Harms, Inc., fox-trot ballad, "April Showers."

Lillian Miller has been engaged for a part in the new vaudeville act, entitled "The Greenwich Village Studio," which will be seen shortly on the big time circuits.

Irene Franklin is out of the cast of the "Greenwich Village Follies," and is in Stern's Sanitarium, recovering from an operation in which her tonsils were removed.

Jephson and Du Barri, an English act, arrived in New York last week. They have twelve weeks open time and came to the U. S. to look over the vaudeville field.

Lois Natalie, who last season was first dancer at the Hippodrome, will open at the New Oxford, London, the first of March under the management of Charles B. Cochrane.

Marion Davies and Alma Rubens were the principal hosts at the ball given last week by the studio forces of the International Film Company at the new studios at 125th street.

Charles Murray, the motion picture comedian, has been signed for a tour in vaudeville. He will be managed by Irving Cooper. Murray opened Monday at Loew's State, Buffalo.

John Quigley, of the Independent Vaudeville Booking Exchange, with offices in New York and Boston, will be in New York this week to look over the vaudeville business in New York.

"Elsie Janis and Her Gang," last Friday, entertained the soldiers in the Fox Hills Hospital. The full show was given. She returned to New York in time for the evening's performance.

Frank Fay & Olivette, Nonette, Jean Adair, Chas. Howard & Co., Billy McDermott, Alfred Lytell & Vokes, Lucy Gillette, and Kremka Bros., appeared at the Century theatre on Sunday night.

The "Kiddy Kabaret," Sam Kune's act, is booked to play return dates over the entire route covered this year. The children range in age from 2½ years to fifteen. There are twelve children in the act.

Margot Ladd and her Ladony Opera Concert Company, composed of George Kanony, Eugenie Besnier and Hazel Gruppe, gave a series of concerts this week in Tarrytown, Ossining and Suffern, New York.

Harold Whalen, has left **Peggy Hope's "Follow the Girl,"** act, and is doing an act with **Al Williams.** The Williams and Whalen act opened at Trenton, on Monday for a tour of the Sablosky circuit.

Lignon Johnson, attorney for the International Managers' Association, is back at his desk, after a vacation lasting a month which he spent at Palm Beach, Florida, recovering from a nervous breakdown.

Travers Vale has organized The Mirth Motion Picture, Inc., to produce five-reel programme pictures. The pictures are to be distributed on the State rights plan. Work on the first picture begins this week.

Floyd Scott, head of the promotional publicity department of the Orpheum circuit, has been confined to his bed with an attack of the "Flu" for the past five weeks. He is expected to return to his desk this week.

Frank Fray & Olivette Evans & Girls, Fred Allen, Lytell & Vokes, Olympia Desvall & Co., Four Harmony Kings, Donald Sisters, Dolly Morrissey, and The Four Diaz were on the bill at the 44th Street last Sunday.

Ed. Ballard and Jerry Mugivan, owners of the Sells-Floto, Haggback, Wallace, John Robinson and several other circuses, spent the past week in New York, signing acts for the season's appearance with their shows.

L. Wolfe Gilbert, this week is appearing at the Emery theatre, Providence. He is headlining the bill, which includes Vlasta Maslova, Marie Russell and Sambo, Jack Symonds, Russell and Hayes, and Morley and Mack.

Chas. McGood & Co., Four Harmony Kings, Jeanette Adair, Bert Hanlon, Nonette, Vardon & Perry, Chas. Purcell & Co., Maxie & George Georgie Price and Desert Demons, appeared at the Jolson theatre Sunday night.

Gibson and Connelli, John Steel, Billy Dale & Co., Anna Wheaton and Harry Carroll, De Lyle Alda, "D.D.H." and the Six Society Entertainers appeared at the Sunday concerts at the New Amsterdam theatre this week.

Lillian Burkell has been engaged for the new M. Golden act "The Lady of the North," written by James Madison. The act is a mind reading turn, with a novel presentation with effects and will open next week on the Fox time.

Low Price's Fashion Plate Revue has been routed over the Sablosky time and opened last Monday at the Alhambra, Philadelphia. The cast is composed of Messrs. Price, Francis, Smith and Pollard, with Miss Reid conducting in the pit.

Jack Lewis, of Freeman and Lewis, a vaudeville act, is severely ill with an affliction of the throat. He would be pleased to hear from his friends, and mail addressed care Praeger, Woodridge, Sullivan County, New York, will reach him.

Billy Madden, manager of the Crescent City Orchestra, arrived in America from England last week. The orchestra continues to be the feature attraction at Rectors, London, and Madden's visit to this country is of purely a personal nature.

Violet and Lois, singing and musical sister act headlining this week at the Cross Keys, Philadelphia, have been engaged to appear in a new musical comedy. They will go into rehearsal two weeks from now, when they close on the Poli circuit.

Mrs. Ben Atwell, wife of Ben Atwell of the Shubert vaudeville publicity department, and who met with an automobile accident while in Providence with her husband, has partially recovered and joined Mr. Atwell in New Haven last Thursday.

Tameo Kajiyama, the vaudeville performer, has invented a new game called "Activo." It can be played by two or more people and is a game which calls for and develops concentration, visualization, endurance and alertness. Activo will be placed on the market shortly.

D. D. H. is reported to have spent \$800 of his own money to advertise his appearance at the Palace theatre this week. Ten 24-sheet boards, three of which are on Longacre Square, cost \$500, and \$300 was spent in additional newspaper space.

MELODY LANE

FORMER MUSIC MAN OFFERS PLAN TO SOLVE SLUMP IN SONG SALES

Ex-Music Salesman Writes Letter to Association in Which He Blames Music Troubles on the Rolls and Records— Says Royalties Must Be Raised

The following letter, written by a man formerly employed in the capacity of music salesman throws an amount of light upon the present troubles in the music business, and while he fails to tell but a part of the difficulties existing in the industry, he does reveal a number of interesting facts in regard to sales of popular numbers.

The letter, written to E. C. Mills, of the Music Publishers' Protective Association, is reproduced herewith, and while the raising of mechanical royalties as he suggests is a difficult if not impossible task, he at least gives some interesting facts learned in the retailing of music.

The letter follows:

New York, February 15th, 1922.

Mr. E. C. Mills,
Music Publishers' Protective Assn.,
56 West 45th Street,
New York City

Dear Sir—The writer being somewhat interested in the music line is submitting the following brief letter with a view of solving the present slump in business.

The average music lover today is in a position to purchase either mechanical or sheet music. There seems to be a greater demand for mechanicals than copy music for the simple reason that they are selling for practically the same price and it is only natural to believe that a person desiring an up-to-date number would much rather hear it played by a universally known

orchestra or sung by a well known star than purchase a copy.

Only a week ago one of our local department stores was selling the latest Victor records at forty-four cents apiece. Surely, competition of this sort will never encourage sheet music sales for which the publishers depend upon solely for profit. When I was employed with the W. T. Grant Department Stores their standing order for sheet music was very large until they started in handling mechanicals and then the orders were gradually reduced. I presume the same applies to all other music distributors handling records and music rolls.

The advertising expense the publishers are put to by opening out of town offices, landing acts and song plugging, etc., does nothing else but help to increase mechanical sales and in return they receive a small royalty of the profits. Eventually mechanicals will be the only means of real income for the music business unless prices are regulated so that they will not be competitive.

The conclusion of my theory is that the publishers cannot hope for better business unless they demand a higher revenue on the mechanicals or enter some proposition whereby they can arrange to produce their own records and music rolls, etc.

Respectfully,

JOS. FRANK.

The letter is at least interesting.

MUSIC INVESTIGATOR ARRESTED

PHILADELPHIA, Feb. 20.—As a result of certain publishers of sheet music wanting to find out where the McCrory stores got the music they are selling at reduced prices, a man who described himself as Jerome Baum, representative of the Music Publishers Protective Association, was arrested in the stock room of a McCrory store while endeavoring to find out from whence the music came.

At a preliminary hearing given Baum at the Sixth District Police Court, it developed that he had gained entrance to the McCrory stock room by representing himself as a detective in the employ of the American Railway Express Company. It was also brought out at the hearing that certain publishers had advanced the price of music to the McCrory concern who operate more than 100 music departments, because McCrorys had announced a reduction in the retail price of their popular sheet music, and that the publishers did not approve of such reductions being made.

At the final hearing given Baum, he was discharged by the Magistrate and immediately taken into custody by an agent of the Department of Justice pending further investigation into the veracity of the testimony brought out at Baum's hearing in the Magistrate's court.

Local McCrory stores started a sheet music sale a short time ago, selling the music to tremendous crowds while other stores in town have sold little if any similar music.

The publishers of the music being sold by the McCrory stores are trying to find out what dealers sold their product at a price considerably lower than they could sell it for, and according to some sources have threatened to boycott the dealer or dealers implicated in the deal, and to also boycott any dealer who sells McCrorys in the future.

The music publishers had to contend

with a piracy case in Boston last Spring when certain sheet music was sold at a low price, the product later proving to be spurious. It is possible that the Music Publishers Protective were trying to locate the source of the McCrory supply in order to see whether the music had been bought through legitimate channels. While the McCrory firm may have dealt in good faith such an irregularity may have been possible.

M. P. P. A. ISSUES WARNING

CHICAGO, Ill., Feb. 20.—The local music publishers, members of the Music Publishers' Protective Association, last week received a circular from the New York office of the association calling attention to the fact that if any member, employee, or representative is found to have bought dinners, cigars, drinks, theater tickets or wearing apparel for a singing actor, the member will be immediately fined and suspended from the association.

SONGWRITERS WROTE REVUE

Roy Turk and J. Russell Robinson of the Waterson, Berlin & Snyder staff wrote all of the material, book, lyrics and music of the new "Night-Time in Dixieland" revue produced at the Plantation Room, formerly the Follies Beroere.

ABRAHAMS CELEBRATE

Maurice Abrahams, professional manager of Waterson, Berlin & Snyder, and his wife professionally known as Belle Baker, celebrated the second anniversary of their wedding last Friday, Feb. 17th.

MORTON IS SCHWARTZ MGR.

C. J. Morton, of the Paramount Publicity Corporation, is now manager of the Ben Schwartz Music Co., Inc. "Canary Isle," the latest release of the Schwartz Co., is being exploited by the Schwartz Co.

ROYALTIES FOR RE-COPYRIGHTS

A legal decision of interest to music men, and one which may result in the collection of added royalties from mechanical instruments reproducing concerns was handed down last week in the suit of Isaac Silverman against the Sunrise Pictures Corporation.

The action which was in the nature of an appeal to the U. S. Circuit Court of Appeals from an order denying a preliminary injunction, and which was reversed, was in connection with the renewal of the copyright of a book.

The decision in part reads as follows: "The copyright act of March 4, 1909, providing for renewal of a copyright on application by the author, if living, and if not, by the widow or widower, or if none of them is living, by the author's executor or in the absence of a will, by the next of kin, provides for what is in effect a new grant."

The "new grant," in the opinion of many music men, gives the copyright owner, the right to collect mechanical royalties for all musical compositions, upon which the copyright is renewed.

While this "new grant," if decided to mean the right to collect reproduction royalties, will mean little to the owners of the popular numbers, it will undoubtedly result in a large amount of money for the standards or high class compositions, originally copyrighted before the new copyright law was passed.

ENGLAND'S BEST SONG SELLERS

The Referee, a London newspaper has been conducting a song competition with a cash prize of twenty pounds for the one that gave a list of the country's most popular songs. The list which won the prize is as follows:—"Coal Black Mammy," "Whispering," "Margie," "My Mammy," "There You Are Then," "Silver Star," "The Tears of An Irish Mother," "Keep On Humming," "Omaha," "Ours Is A Nice House, Ours Is," "Blue Bird," and "Feather Your Nest."

LUDERS BACK FROM WEST

Robert W. Luders, traveling representative for the McKinley Music Company, returned last Saturday from an extensive selling trip to the middle West and Southern states and reports that the general trend of sheet music sales is surely and steadily going upward. The firm's best seller of their popular music appears to be "My Hawaiian Melody," with requests still being made for "There's Only One Pal After All," the company's last year success.

HAROLD BERG RETURNING

Harold Berg (Harold Chamberlain), songwriter and lyric composer after absence of two years will return to New York. With him he is bringing a new composition entitled "I Heard Her Say" written in conjunction with Richard Pascoe, writer of "That Tumbled Down Shack in Athlone."

NEW FEIST RELEASES

Leo Feist Inc. has two new songs scheduled for release shortly. The titles are, "Mother Machree's Lullabye" a waltz ballad by Howard Johnson, Ira Schuster and Frank Mullane, and "Georgia" a rag song by Howard Johnson and Walter Donaldson.

TRIANGLE RELEASES TWO

The Triangle Music Co. has released two new numbers. They are "Thrills," and "Carolina Blues." Many singers are visiting the new Triangle offices at No. 1658 Broadway learning the new songs.

DARMOND WITH WATERSON

Frank Darmond, formerly in vaudeville, is now connected in the professional department of Waterson, Berlin & Snyder, music publishing company.

WINKLER TELLS OF MUSIC SALES

M. Winkler, of Belwin, Inc., has returned from his extensive trip West and South, where he visited orchestra leaders as well as local sheet music stores, also making a survey of general conditions of the retail field.

According to Mr. Winkler, the reasons advanced by some retailers for not selling as much music as they have in the past, are many and varied. From his own observations, Mr. Winkler said, that the live wire as usual sold music regardless of conditions, while others, blamed oppressive methods of music salesmen, the high prices which they think is a war product and are waiting for reductions, and still others who hide the hit numbers because they want to unload the dead numbers first. The latter, said Mr. Winkler, do not seem to have enough business ability to see that it would pay them to tear up the stale stuff and sell the hits while they are hot, thereby selling enough to make up for everything.

PHIL PONCE TO PUBLISH

Phil Ponce, until recently sales manager for Jack Mills, Inc., has gone into the music publishing business, with offices at No. 145 West 45th street, under the name of Phil Ponce Publication. He will publish music of every description with commercial value attached. The numbers that will comprise his catalogue for the present are: "Southern Moonlight," a fox-trot ballad by Phil Ponce and Jimmy McHugh; "Marry 'Em Young, Treat 'Em Rough and Tell 'Em Nothing," a comedy song by Phil Ponce and "Poor Bird of Paradise" by Frankie Williams and George Krauss.

BREUER WITH THE BROADWAY

Ernest Breuer has been signed by the Broadway Music Corporation as a staff writer. Mr. Breuer returned from abroad recently where he successfully wrote songs for the past four years. His first number for the Broadway has been written in collaboration with Lew Brown and will be released shortly.

Frank Gillen, formerly of Waterson, Berlin and Snyder is now connected in the professional department of the Broadway Corporation.

MILLS ON VACATION

E. C. Mills, Chairman of the Executive Board of the Music Publishers' Protective Association, is leaving the latter part of this week for a two week vacation. Due to the business depression of the past year plus the mechanical situation and other affairs of over fifty different concerns which pass through his hands daily, Mr. Mills has found it necessary to take a short rest in order to avert a possible nervous breakdown.

MITTENTHAL GETS NEW SONG

Joe Mittenenthal, Inc., has taken over from Stern, Marks & Haymond a new waltz ballad written by them entitled "Venetian Nights." "Tell Her at Twilight," the Mittenenthal fox-trot ballad, is now being featured by John Steel in vaudeville.

LOUIS COHN WITH CAINE

Louis Cohn, well known in the profession and most recently with the Ben Schwartz Music Company of which firm he was general manager, is now with S. C. Caine, Inc., in the capacity of business manager.

REMICK EMPLOYEES ILL

Joe Santley and Billy Colligan, of the Jerome H. Remick professional department staff are on the sick list, being ill with the gripe. They expect to be back in the department the latter part of the week.

BURLESQUE

NEW CIRCUIT ON THE UNIT BASIS

WILL OPERATE ON STOCK BASIS

The new Burlesque Booking Circuit will be worked in two units of eight weeks each. One unit will be in the East and the other will be in the West.

The idea, according to the officials of the circuit will be to operate along on the same scale the stock shows are now running, with the principals moving from one city to the other, until the one cast of principals have played all of the houses of the unit. The principals will then move on to the other unit and work on the same scale.

For instance, if the show is playing the Star, Brooklyn, this week and it has already played the other seven houses on the Eastern unit. The principals will then jump to the connecting link, or city of the Western unit and will then play all the houses in that unit.

There are six houses now on the circuit, all in the East. Two more will be added the week after next, at the same time houses in the West will be added to the circuit and in time it is claimed that the circuit will extend out to the Pacific Coast. That will be known as the Pacific Coast Unit. The same can be said of the Southern territory, where managers of houses in the larger cities have already been in communication with the circuit officials for the bookings in the South.

When the circuit is completed, there will be four units. The Eastern Unit will include cities east of Buffalo. The Western Unit will take in cities from Cleveland west to Kansas City. The Pacific Coast Unit from Denver to San Francisco. The Southern Unit will start from Richmond and go South. At that time there will be ten houses in each unit. The four units will not be ready, however, it has been learned until the beginning of next season. For the balance of the present season the circuit will run along with two units the Eastern and Western.

Where it is found that the houses are not on a paying basis the circuit will put it on one. With the idea they have of running the houses and shows, both the show owners and the house owners will make money it is claimed.

Since the policy has been changed all of the houses on the new circuit have been making money with the exception of the Gayety, Baltimore. The circuit has tried out the policy in this house it is playing at the other houses, but it did not pay, so they decided to change it.

Commencing this week this house, will start a continuous policy at the Gayety, starting at one o'clock in the afternoon and playing through until eleven at night. Besides giving a burlesque show they will offer pictures and vaudeville as Irons and Clamage are doing at Chicago.

As soon as they get this house running the way they want it, they will install the same policy at the Star, Brooklyn, and the Bijou, Philadelphia. They will also carry out the same idea at other houses on the circuit when they find that the policy should be changed.

It was rumored on Monday that the Fifth Ave. in Brooklyn would be added to the circuit shortly, but this could not be confirmed at headquarters.

Several former American Circuit managers will start on the circuit with their shows in a few weeks it is said.

The managers of shows are to furnish seven or more principals, also the book and costumes for the chorus girls. The railroad fares are to be pooled and each house is to pay its share. The house will also furnish the chorus and the scenery.

HARVEST TIME STARTS

ELMIRA, N. Y., Feb. 18.—Lew Talbot's "Harvest Time" broke in at the Lyceum at the matinee here to-day. In the cast are Harry S. La Van, Bert Bertrand, Gene Schuller, Jim McInnerney, Gertrude Ralston, Vi Penny, Dot Barnett and Dottie Bates. There are twenty-four girls in the chorus.

The show will play here again tonight and jump on its regular Columbia Circuit time at the Empire, Toronto, Monday.

FIFTH BROOKLYN HOUSE CLOSED

Another Brooklyn theatre was closed as unsafe last week, making the fifth theatre closed in that city since the Knickerbocker collapsed in Washington. The latest house to be closed was that of the American, of No. 910 Manhattan Ave. It bears the same name as the house which collapsed at Bedford and Park avenues, Brooklyn, some time ago.

BOOKED IN STOCK

The following bookings through Lou Redelshimer's office are playing the Gayety, Philadelphia this week. Billy Kent, Bob Nugent, Loftis and Crispy, Emily Clark and Doris Claire. They play the Folly next week. The bookings for the Trocadero are Orville Morris, Howard McMahan, Joe Hamilton, Mary Lee, Gadis Darling and Gertrude Maro.

SINGING VIA RADIO

Alfaretta Symonds sang several numbers over the Radio Telephone at the Jersey City station last Wednesday, after the evening performance of the "Maids Of America." A call from Kansas City, after her second number asked her to repeat.

PAGE WITH WILLIAMS

Sidney J. Page, juvenile of Sim Williams' "Girls from Joyland," signed with James E. Cooper during the week. His show was playing the Olympic, New York, two weeks ago. Page had several other offers from managers but they were too late.

NEW POLICY AT WALDRON'S

BOSTON, Mass., Feb. 20.—The new policy last week at Waldron's Casino of continuous shows, including burlesque, vaudeville and pictures was a big success the first week. The business amounted to over \$7,500 gross.

"CHICK CHICK" CLOSES

MILWAUKEE, Wis., Feb. 18.—"Chick Chick" closed its season at the Gayety this city to-night. The house will close with "Hurly Hurly" next Saturday night and go into stock.

CLOSE WITH "VICTORY BELLS"

The Brock Brothers, and Zita, closed with the "Victory Belles" at the Star, Brooklyn, last Saturday night. Jean de Lisle joined the show, opening Monday, at the Peoples', Philadelphia.

SMITHFIELD AT DUNBAR

PHILADELPHIA, Pa., Feb. 15.—George Smithfield, is the director at J. T. Gibson's Dunbar Theatre, playing colored stock. Joe Mackey is the scenic artist.

MISS DAILEY JOINS "SPANGLES"

Florence Dailey joins Jean Bedini's "Spangles" at the Chestnut Street Theatre, Philadelphia, this week. Miss Dailey recently closed with "Peek-A-Boo."

LEONARD IS WELL AGAIN

Howard Leonard, electrician at the Empire, Brooklyn, returned to work last week, after an illness of seven weeks. He had an attack of the flu.

BEDINI PLANS RETURN TO BURLESQUE

MAY HEAD OWN SHOW

It is said that Jean Bedini will be back in burlesque next season. It is claimed that he will have a show on the Columbia Circuit. This could not be confirmed however at the Columbia headquarters Monday, but there is hardly a doubt but what Bedini will be back on the circuit next season at the head of his own show.

Bedini's "Peek-A-Boo" was the sensation of burlesque last season. This show broke more house records than any other show on the circuit; it was the stepping stone for Clark and McCullough to Broadway. They go in the next Music Box show. Bedini was so successful with this show that Rud Hynicka and I. H. Herk made a contract with him to produce their shows this season on the Columbia Circuit. "Harvest Time," "Twinkle Toes," and "Cuddle Up."

When Bedini placed his "Chuckles of 1921" on the Shubert Time this season he sold his interests in "Peek-A-Boo" to Hynicka and Herk, thus leaving him without any interests in burlesque.

Should Bedini return to the Columbia Circuit next season, he will no doubt lose his franchise on the Shubert Circuit. He intends to work in the show himself, it is said.

AGENT FOUND DEAD IN BED

BALTIMORE, Feb. 20.—J. Harry Allen, 60 years old, a theatrical booking agent from New York, was found dead in bed in his room at the Hotel conducted by Thomas M. Archer of No. 2424 Pennsylvania avenue, at ten o'clock last Tuesday morning.

Allen and his partner, Barney H. Demarest, came to Baltimore last Monday in connection with theatrical performances to be produced at Carlin's Park next summer. Demarest as he passed Allen's room smelled gas and with Archer broke down the door.

They found Mr. Allen on the bed in his night clothes and Dr. E. Miles Wheeler pronounced him dead. The police are of the opinion that death was accidental and that the light of the gas heater became extinguished after Allen had fallen asleep. Coroner Hennesy made an investigation.

Demarest said that he and his partner had made plans to go to Lancaster, Penn., after leaving Baltimore, but abandoned the trip and sent his partner's body to New York.

INSPECTING K. C. HOUSES

KANSAS CITY, Mo., Feb. 20.—Superintendent of buildings, Matt Shinnick, has been instructed by the public service works to make an inspection of all the theatres in this city. The inspection will include an examination of the roofs, seating arrangements, and manner of handling crowds. The board has issued instructions to Shinnick to close all theatres that he finds unsafe.

BILLY FOSTER ILL

Billy Foster, featured comedian, with the Bowery Burlesquers, was out of the cast four days last week while the show was playing Hurtig and Seamans, with an attack of the gripe.

KITTY WARREN AT GARDEN

Kitty Warren opened at Minsky Brothers National Winter Garden Monday. Miss Warren recently closed on the Columbia Circuit with the Golden Crooks.

LEAGUE OF NATIONS AT THE COLUMBIA IS WELL RECEIVED

Sam Howe calls his new show at the Columbia this week "A League of Nations." It is in two acts of nine scenes. Cliff Bragdon, Lea Hoyt, Norma Barry and Helen Tarr are featured.

Howe has a good production and excellent light effects, but his material is composed mostly of old bits, that have been seen many times before and it was remarkable the manner in which the comedians got the bits over.

The costumes are pretty, the dancing numbers show some real dancing and look well from the front.

Bragdon, an eccentric Dutch acrobatic comedian, does a comedy role different to any in burlesque. He has a style all of his own. His funny mannerism, peculiar little run and odd style of working makes him unlike others. He is a clever little fellow and a hard worker. He dances, sings and can take falls.

Hoyt, his assistant in the comedy line, is doing a "tramp" this season and he is real funny in the part. This is the first time we have seen him do this character; he has always done "butch" in the past.

He works in muslin clothes and uses a dirty make-up. He, too, did well with the material he has to work with.

Harold Carr does several comedy characters, as well as doing "straight" in several of the bits. Carr gives a good account of himself in all he attempts.

Henry J. Coyle, a fine looking straight man, worked in most of the scenes with the comedians. Coyle has a fine selection of clothes in his wardrobe. He sings and talks well and works hard. He makes a good impression.

Fred Nolan does several bits, and takes care of them.

Norma Barry, a classy young woman, is seen to an advantage in her numbers, as well as in the scenes. This young lady is an attractive brunette, possessing a form of fine proportion, which she displays in tight-fitting gowns and in tights; she again is pleasing looking. Miss Barry reads lines well, and "feels" the comedians cleverly. She also can put a number over in fine style. Her gowns are gorgeous and her selection of designs and colors splendid.

Helen Tarr, in the prima donna role, was successful. Her voice was in good form at the matinee Monday and she rendered her numbers well. Miss Tarr looks better than at any time we have seen her in the past. She has lost considerable weight, which improves her appearance. Her costumes are beautiful.

Gertrude Exten is the soubrette. Miss Exten put her numbers over nicely; she also dances well. Her dresses are pretty. She is new to us and did very well with everything that was assigned to her.

Mazette and Lewis, a man and woman, in a society dancing specialty, went big. During their dancing they injected several cartwheels, doing them gracefully.

The "osteopath" bit done by Bragdon, Hoyt, Coyle and Nolan was funny and nicely worked up.

Bragdon, Hoyt, Carr and Coyle were amusing in a comedy quartette; they also harmonized sweetly at the finish.

The "flower pot" scene was prettily staged and the girls danced well.

After a well worded speech by Coyle, the "sawing a woman in half" act was given. This act has been seen so many times that it was not appreciated. It was well done, however.

In the cabaret scene specialties were given by each principal.

If Howe had given his people new and better material, his show would be much better. His principals are there and worked wonders with what they have to do with. He has a good looking chorus of girls, some ponies, others mediums and still more that are show girls.

The music is catchy and numbers all go over.

SID.

FILM COMM. WANT MORE POWER

A bill has been introduced in the Legislature, by Assemblyman Clayton, wherein additional powers are sought for the New York State Motion Picture Commission.

The amendment proposed is one intended to give the commission authority to investigate film concerns. Another amendment seeks to authorize the commission to examine the books of film companies.

Clayton, sponsored the law, which created the commission last year.

BIG RECEIPTS FOR STOCK

CHICAGO, Ill., Feb. 20.—The Victoria Theatre stock players are repeating "The Storm" again this week, having played to capacity business all of last week. "Twin Beds" is being acted at the Imperial theatre this week. Both houses are winning with their stock policies and the resident players will be retained throughout the entire summer months.

Receipts in both houses have been increasing each week.

DRAMATIC and MUSICAL

PLAYERS' ASSEMBLY, NEW PRODUCERS, DO REALISTIC DRAMA

"MONTMARTRE," a play in four acts, adapted from the French of Pierre Frondaie by Benjamin Glazer, presented at the Players' Assembly at the Belmont Theatre on Monday night, February 13.

CAST

Henri	James Meighan
Edmond	Karl Carmen
Georges	Frank Huyler
Simonne	Mabel Freyner
Eve-Adam	Dorrit Kelton
Suzanne	Rose Winter
A Gendarme	Vashti Bockmiller
Gaston Legerce	Frank Doane
Gabriel Montinat	Lucile Wall
Elaine de Morennes	Mae Hopkins
Pierre Marechal	Arthur Hohl
Jean Tavernier	Brandon Hurst
Madame Berthe	Berthe Skner
Marie-Claire	Galina Kopernak
Camille	Helen Lowell
Parvain	John Anthony
Charlotte	Helen Ware
Saint-Seige	Frank Connor
Levy-Brach	Frank Martins
A Gipsy Violinist	Clarke Silvernail
Duchesse de Grival	Helen Lowell
Mme. Claron	Nina Herbert
Robert	Clarke Silvernail

The co-operative companies which have appeared on Broadway this season, are, if nothing else, daring. The Players' Assembly, which opened at the Belmont Theatre in a play from the French of Pierre Frondaie last week, called "Montmartre," is made up of actors and actresses whose bravery is unquestionable. In the little Belmont Theatre they have dared to produce a pretentious production with a cast of over fifty persons—all drawing salaries.

"Montmartre" is as realistic a drama as any, and there have been a number, produced in New York this season. It is well acted and staged, allowing for the discouraging smallness of the Belmont's stage. The Latin Quarter of Paris, with its always interesting denizens, is most exactly pictured. Nothing, much, is glossed over.

The story is that of a young woman, unlike others of the Latin Quarter, who loves for no other payment than the return of her affections. The call of the Montmartre, and especially that of the Moulin Rouge, however, is too strong for her, and she leaves the struggling composer, with whom she has been living, and goes back to her former life of gaiety.

She accepts the proposal of a wealthy old boulevardier, and goes with him into a life of luxury.

In the meantime, the composer has become famous, his opera has been produced, and scored a big success. Learning of this and the fact that he is at Ostend where she is living, she sends for him with a message that she is ill and must see him. He comes, discovers that she is not ill, but the old love returns and as the man with whom she has been living suddenly breaks into the room, she leaves with the composer. Their life together is resumed, but with the passing of a few months the old love for Montmartre returns, and she again leaves him.

Five years pass, the composer, famous and wealthy visits Moulin Rouge in company with some friends. The girl is still there, but changed greatly in appearance and manner. An appeal for him to buy her a drink is the depths to which she has fallen. Overcome with grief and remorse the man leaves.

The actress who plays the part of Marie-Claire, the young woman with ideas about love, is entirely splendid. She is a newcomer, a young Russian, Galina Kopernak by name, who labors under the disadvantage, yet, of an accent, but she is a really fine actress.

The cast includes some very good actors, including Helen Ware, Rose Winter, Dorrit Kelton, Arthur Hohl, Mabel Freyner, Frank Connor, Frank Dowane and Clark Silvernail. The latter staged the production.

"DESERT SANDS" AT THE PRINCESS IS ROMANCE OF EAST

"DESERT SANDS," a romantic drama of the Sahara, in three acts, by Wilson Collison. Produced at the Princess Theatre on Monday night, February 13.

CAST

Hugh Berndon	Norman Trevor
Pickering (otherwise Arthur Landran)	Edmond Lowe
Kadra	Anzonetta Lloyd
Lady Alicia Marchbank	Virginia Hammond

The East may be East, and the West may be West, but that doesn't prevent one person from the Occident falling in love with another of the Orient, making the romance thrilling from the flapper point of view at least. In "Desert Sands," the author started out in the right direction to supply a romantic melodrama, with the action taking place somewhere in the Sahara Desert. All the necessary stuff was there, sand, tents, palm trees, the Oriental sky, dancing girls partly nude and what-not. But the author has failed to make of it a good play; which seems like a mere oversight on his part for the piece in spots was promising but not consistently so. The material was so poorly assembled, the action halting here and there, and some of the characters given a dialect that might just as well have been eliminated for it was ever annoying.

The story begins, with two English exiles in a camp in the desert. Both of them fled from England from the same woman. One of them is a fugitive from justice, being wanted for the murder of the woman's husband. One of the exiles has taken a native woman to live with him, and is getting along fairly well when the "woman" appears having left England to search for the man to whom she had never betrayed her love and who had left England because she was irresistible but virtuous. In the desert camp she finds the man with a native girl, and the other man who loved her madly and had killed her husband.

Each of the men almost play caveman in a tent, but are interrupted by the native girl. Finally one of the men grabs a knife and tries to slay Kedra, the girl, but it ends with the girl stabbing him. There is nothing else for the Englishman and woman to do but leave together, and the native girl is left with her desert and memories.

The dialogue of the play is one of the main causes for its dragging moments, being a one set show, the characters come and go through the same entrance. The native girl lacked the fire and nerve that should have been shown by a dusky maid of the desert; the dance she did in the first act, which was supposed to have helped seduce the Englishman was much tamer than anything in twenty different local cabarets.

Norman Trevor, as Hugh Berndon, had some forceful periods but the play is hardly worth his efforts.

Edmond Lowe, as the impetuous youth, did well but in a rather uneven vein. Miss Virginia Hammond was the attractive Lady Alicia, and Miss Anzonetta Lloyd was Kedra, the native girl.

CHAUVE-SOURIS STARTS

"Chauve-Souris," a Russian Revue, presented at the Forty-ninth Street Theatre, Saturday evening, February 4, 1922.

New Yorkers owe the presentation of this production to Morris Gest, who brought the entire piece over from Paris.

It is practically a vaudeville offering that is well done, excellently staged, and is quite interesting.

Nikita Balieff is a source of entertainment in himself, and his English is artistically broken. He is the guide to the entertainment.

"Porcelaine de Saxe" is the first episode, in which we find a couple posing and pretty Russian melodies being sung. The scene is played by a number of the performers. Some graceful dances are also shown in this particular scene.

A Russian version of "Darby and Joan" followed this, and later came a Russian quartette.

A comedy scene, entitled "The Death of a Horse," revealed two lovers trying to get away from a pursuing husband, who later rescues his wife.

"Katinka" was a cleverly arranged toy dance, and is the second best feature of the attraction.

"A Night at Yard's in Moscow" was a fair bit of entertainment.

Grand opera was touched upon by several vocal Russians, who rendered the selections well.

The performance ended with the men singing as they did in Moscow years ago. They even sang in French some rousing choruses.

The performance was in no way tiresome, and it was not marred with the usual forced encores.

"FEDORA," OLD PLAY WITH MARIE LOHR AT THE HUDSON

"FEDORA," a play in four acts by Victoria Sardou. Produced at the Hudson Theatre, Friday night, February 10.

CAST

Count Loris Inpaoff	Herbert Marshall
Jean de Serieux	C. M. Hallard
Pierre Boroff	Edward Lester
Dr. Loreck	Charles Esdale
Gretch	Edmund Gween
Desire	E. Vivian Reynolds
Boleslav Lasinski	Sydney Ellis
Tchileff	E. Rayson-Cousene
Kirill	George Sydenham
Boris	Max Brent
Dmitri	Junius Matthews
Ivan	William Grayson
Basil	Howard Edwards
Countess Olga Soukareva	Hilda Spong
Marka	Vane Featherston
Princess Fedora Romazova	Marie Lohr

"Fedora," written for Mme. Bernhardt in the 80's, made its reappearance on the American stage after an absence of many years. Elenora Duse, Fanny Davenport, Helena Mojeska and Bertha Kalich, have all portrayed the role of the Russian lady in distress, and to those who can recall seeing these gifted artists, the Sardou drama undoubtedly gives food for thought and makes one realize the scarcity at the present day of real emotional actresses.

The play itself is a typical product of the French drama of the period in which it was written, and having been done by a master craftsman at a time when playwrighting was hardly done for pastime's sakes.

Miss Lohr acquitted herself in fine style in the role of the Russian princess who discovers, after she has betrayed him, that her lover was justified in taking the life of her former fiancé. The English actress gave distinction to the character of Fedora, and made the audience feel that the lady was truly noble. The emotional scenes which were well prepared by Sardou, were taken care of with ease by Miss Lohr. On the whole her work was effective and finely done. Her contralto voice added to the clearness of her diction, making all of the passages in the play seem genuine.

Her supporting cast did well; Herbert Marshall as the Count Loris Inpaoff gave an excellent performance. Hilda Spong played the part the Countess Olga, C. M. Hallard the part of De Serieux and Edward Lester as Boroff.

Louis N. Parker brushed up the original version a bit, yet the play maintains its old fashioned flavor nevertheless. "Fedora" is the second play of Miss Lohr's repertoire. Last week she gave "The Voice From the Minaret," by Robert Hichens.

"MADAME PIERRE," CLEVER COMEDY, AT THE RITZ

"MADAME PIERRE," a comedy in three acts, adapted from Eugene Brieux's "Les Hanneçons," by Arthur Hornblow, Jr. Revived at the Ritz Theatre, Wednesday night, February 15.

CAST

Pierre Cottrel	Roland Young
Ferdinand Brochet	Marsh Allen
Henri Limouzin	Cecil Yapp
Bodier	Fuller Mellish
A boatman	Stanley Jessup
Charlotte	Estelle Winwood
Isabelle	Marjorie Wood
Phrasie	Alice John
Mme. Bodier	Evelyn Carter Carrington

"Les Hanneçons" was first presented here in 1909 when Laurence Irving and Mabel Hackney gave a few performances of the brilliant Brieux play (considered about the best of his efforts) and later was presented again by the English actor and actress at the Comedy Theatre under the title of "The Incubus." Now Roland Young and Estelle Winwood are entrusted with the two leading parts, both of them artists who do justice to the fine play altogether different from what one would expect from the pen of Brieux, that is—it is different from his usual idea of a play.

"Madame Pierre" is more or less of a study of a helpless character in the clutches of a woman with whom he is living. The arrangements are such as are considered by the man as less annoying and burdensome than the conventional marriage.

It is the story of a bookish French botany professor who after he has the much coveted mistress finds her to be a tyrant who is making his life miserable. This petulant creature upsets his habits, keeps him in perpetual friction with his neighbors and drives him to the verge of despair. When at last he suspects her of faithlessness and drives her out of his life he realizes with relief that a peaceful life is still possible to him. But his late mistress Charlotte turns the tables on him, once more. She plans a spectacular suicide in the Seine river but is fished out by a passing boatman. Just as the professor, Cottrel, is preparing for a vacation, she is carried back, placed in his arms and the money he has saved for his trip goes to the rescuer of Charlotte as a reward. The old unhappy life stares him in the face again, and he cannot escape from it.

Roland Young, as Cottrel, the professor, gave a very satisfactory performance. It is the first time in several seasons that he has been called upon to handle a role as heavy as this one and he played his part in admirable manner. Estelle Winwood, as the clinging mistress, Charlotte, played the role with understanding and added to it many little tricks of her own which helped considerably. The rest of the cast did well though all of them did not catch the Gallic spirit of the piece.

It seems that if Arthur Hornblow had adapted several other comedies and farces from the French instead of others making the adaptation the translations would have fared much better than they did when presented on the stage. The single set which did for the three acts of the comedy was creditably done by Livingston Platt who gave it a decided French atmosphere.

"BAVU" OPENING POSTPONED

The opening of Earl Carroll's new play "Bavu," which was to have opened the new Carroll Theatre last Monday night has been postponed and opens Saturday night, Feb. 25th.

A new comedy drama, by Philip Bartholmae and Emil Nytre, which is as yet unnamed, was placed in rehearsal last week by A. G. Delamater. It will be presented at a Broadway theatre.

B. F. KEITH VAUD. EX.

NEW YORK CITY

Palace—Walter C. Kelly—Watson Sisters—Dolly Sisters—Ruth Royce—Daphne Pollard.
Colonial—Flying Henrys—Spencer & Williams—Arnaut Brothers—Mildred Harris & Co.—Emily Lee & Co.—Lew Dockstader—Bobby Higgins.
Riverside—Burke & Durkin—Flivertons—Swor Brothers—Dolly Sisters.

Alhambra—Enos Frazere—Greenlee & Drayton—Mr. & Mrs. J. Barry—Leo Donnelly—Eddie Ross—Williams & Wolfus—Dolly Kay.

Royal—Wilson Aubrey Trio—Pierce & Goff—Rice & Werner—Margaret Young—Franklyn, Charles & Co.—Bob Willis—Mosconi Brothers—Olsen & Johnson—Thalero's Circus.

Hamilton—Harry Kelly & Co.—Darling & Timberg—Rae Samuels.

Broadway—Big Three—Florence Brady—Robinson & Pierce—Billy Shoen—Great Leon.
51st Street—Gertrude Hoffman & Co.—Elsa Ryan & Co.—Maud Earl & Co.—Frawley & Louise—Connell, Leon & Zippy—Major Allen.

Coliseum (First Half)—Marry Me—Elida Morris. (Second Half)—Marcelle Fallet.
Franklin (First Half)—McLaughlin & Evans—Horace, Goldin & Co.—Margo, Waldron & Co. (Second Half)—Barney, Barnard & Co.—Jack Osterman—Moore & Jane—Six American Belfords.

Fordham (First Half)—Marcelle Fallet—Val Harris & Co.—Kennedy & Berle—Six American Belfords. (Second Half)—Major Jack Allen—Viola Cllette—Marry Me—Horace, Goldin & Co. Jefferson (First Half)—Three Lees—Jack Osterman—Moore & Jane—Beth, Bori & Co.—Bert Fitzgibbons. (Second Half)—Ames & Winthrop—Muller & Stanley.

Regent (First Half)—Rudell & Donegan—Rae Eleanor Ball. (Second Half)—Nancy Boyer—Elida Morris.

BROOKLYN

Orpheum—Ben Beyer—Quixey Four—Janet of France—Norwood & Hall—De Lyle Alda—Eva Shirley & Co.—Glenn & Jenkins.

Bushwick—Johnson, Baker & Johnson—Sydney Lindsfield—Gray & Old Rose—Ed Lee Wrothe & Co.—Billy Sharp's Revue—Vaughan Comfort—Leavitt & Lockwood—Anna Chandler.

Flatbush—Roma Duo—White Sisters—Wells, Virginia & West.
Riviera (First Half)—Wilson Bros.—Barney, Barnard & Co.—Johnny Burke—Princess Wahlitka. (Second Half)—Rae Eleanor Ball—Harry Watson, Jr.—Princess Wahlitka.

FAR ROCKAWAY

(Second Half)—Three Lees—Rudell & Donegan—McLaughlin & Evans.

BALTIMORE

Maryland—Else & Paulsen—Pressler & Klais—Sameroft & Sonia—Al Herman—Dummies—Houston Ray—Millicent Mower.

BOSTON

The Stanley's—Cervene Troupe—Russell & Devitt—Donegan & Allen—Ellmore & Williams—Florence Nash—Florence Walton—Planagan & Morrison—Jack Norworth.

BUFFALO

Shea's—Ruth Budd—Bailey & Cowan—Corrine Filton Review—Herman Timberg—Page, Hack & Mack—Ida May Chadwick & Dad.

CINCINNATI

Keith's—Archie & Gertie Falls—Val & Ernie Stanton—Four Mortons—Joe Towle—Martha Pryor—Oma Munson & Boys.

CLEVELAND

Hippodrome—Four Casting Mellos—Billy Glasen—Roscoe, Ails & Co.—Bessie Clifford—Weaver & Weaver—Yvette Rugel.

105th Street—John & Nellie Olms—Betty Washington—Raymond Bond—Ella Bradna & Co.—Adler & Dunbar—Ivan Bankoff & Partner—Jack Hanley.

COLUMBUS

Keith's—Bobby Pandor Troupe—Will Mahoney—Creole Fashion Plate—Gallagher & Shean.

DETROIT

Temple—Frank Browne—Pearson, Newport & P.—Henry Santry & Band—H. & A. Seymour—Three Falcons—Grant Mitchell Co.

ERIE

Colonial—Overseas Revue—Olcott & Mary Ann.

GRAND RAPIDS

Empress—Lou & Gene Archer—Ernest Ball—Paul Decker Co.—Swift & Kelley.

HAMILTON

Lyrio—Musical Hunters—Byron & Haig—Edith Clasper & Boys—Joe Darcey—Haverman's Animals.

INDIANAPOLIS

Keith's—Leo Beers—Vokes & Don—Eddie Leonard & Co.—Wilton Sisters.

LOUISVILLE

Mary Anderson—Jane & Miller—George McFarlane—Bushman & Bayne—Norton & Nicholson.

LOWELL

Keith's—Frank Gabby—LaDora & Beckman—Homer Bomaine—Harry Jolson & Co.—Dunham & O'Malley—Furman & Nash—Bert Baker & Co.

MONTREAL

Princess—Teschow's Cats—Sandy McGregor—Wylie & Hartman—Claude & Fannie Usher—Bobbe & Nelson—Gus Edwards & Co.—Herbert & Dare.

PHILADELPHIA

Keith's—Kane & Herman—Belle Baker—Sylvia Clark—Toto—Buckett & Delmar Revue—Bill & Blondy—Orren & Drew—Stephens & Hollister.

PITTSBURGH

Davis—Willie Rolls—Reck & Rector—Bessie Clayton & Co.—Valerie Bergere & Co.—Hegedus Sisters—Jed Dooley & Co.

PORTLAND

Keith's—Faber & McGowan—Dallas Walker—Conroy & Yates—Chandon Trio—Green & Myra—Davis & Darnell.

QUEBEC

Auditorium—Kramer & Zarrell—Paul Nolan—Sheldon, Thomas & Babbs—Clara Howard.

VAUDEVILLE BILLS

For Next Week

ROCHESTER

Temple—Jack Lavier—Unusual Duo—Rome & Gaut—Patricola—Tom Wise & Co.—Loyal's Dogs—Mabel Burke & Co.

SYRACUSE

Keith's—Three Lardens—Dooley & Sales—McConnell Sisters—Pietro—Powers & Wallace—John Steele.

TOLEDO

Keith's—Daisy Nellis—Dillon & Parker—Kenny & Hollis—Jean Granese Co.—Fontino Sisters.

TORONTO

Shea's—Frank J. Sydney & Co.—Foley & Latue—Mme. Besson & Co.—Sharkey, Roth & Witt—Wayne & Warren—Riggs & Witchie—Lewis & Dody—Martin & Moore.

Hippodrome—Five Tamakis—Transfield Sisters—Arthur Astil & Co.—Duffy & Kellar—Rene Roberts & Co.

YOUNGSTOWN

Hippodrome—Van Cello & Mary—Raymond Bond & Co.—Chic Sale.

ORPHEUM CIRCUIT

WASHINGTON

El Cleve—Jim & Betty Morgan—Langford & Fredericks—Elizabeth Murray—Singer's Midgets—Edwin George—Wm. Ruck & Co.

CHICAGO

Palace—Kitty Gordon—Joe Cook—Alexander Bros. & Evelyn—Al & Fannie Stedman—Tim & Kitty O'Meara—The Creightons—Bert & Betty Wheeler—Wood & Wyde—Bobby La Salle.
Majestic—The Sharrocks—Wm. & Joe Mandel—Mel Klee—Bernard & Garry—Honey & Moore—Profiteering—Sylvia Loyall—Ritter & Knappe.
State Lake—Santos & Hayes Revue—Lyons & Yosko—Johnny Conlon—Wm. Ebs—Roberts & Clarke—Stone & Hayes—Mignonette Kokin—Dotson.

CALGARY

Orpheum—Bill Genevieve & Walters—Jim Cullen—Silver, Duval & Kirby—Three Haley Sisters—Adelaide & Hughes—Val Hoven—The Duttons—Oliver & Oip.

DULUTH

Orpheum—Galetti's Monks—Sandy Shaw—Mrs. Gene Hughes—Rita Gould—Wm. Seabury—Joe Rolley—Four Ortons.

DENVER

Orpheum—Sallie Fisher—Lydia Barry—Lane & Byron—Al Wohlman—Rasso—Beat Ice Sweeney—Fink's Mules.

DES MOINES

Orpheum—Jordan Girls—Raymond & Schram—Dugan & Raymond—May Wirth—Rockwell & Fox—Fred Lindsay & Co.—La Pilarica Trio.

KANSAS CITY

Orpheum—Lucas & Inez—Frank Farron—Harry Nolman—Frankie Heath—Kellam & O'Dare—Ed Janis Revue.

Main Street—Frank Wilson—Mack & Maybelle—Flitration—Scanlon Bros. & Scan—Bronson & Baldwin—Demarest & Collette—Seven Bracks.

LOS ANGELES

Orpheum—Eddie Buzzell—Lydell & Macy—Flanders & Butler—Cliff Nazario—Innis Bros.—La Pilarica Three—Garcinetti Bros.—Nat Nazario.

LINCOLN

Orpheum—Eddie Foy—Tarzan—Rodero & Marconi—Muldoon, Franklin & Rose—Nihia—Blanche Sherwood & Bro.—James C. Morton & Co.

MINNEAPOLIS

Orpheum—Taylor, Howard & Them—Frank & Milt Britton—Josephine Victor—Claude Golden—Doyle & Cavanaugh.

Hennepin—Hanson & Burton Sisters—Sophie Kassmir—Harry Conley—Espe & Dutton—Bloom & Sher—Rose, Ellis & Rose.

MILWAUKEE

Orpheum—Billy Arlington—Marshall Montgomery—Dreams—Burke & Durkin—Al Abbott—Margaret Taylor.

Majestic—Julian Eltinge—Wilbur Mack—Chas. Harrison—Alleen Stanley—Du For Boys—Toney & Norman—Lohse & Sterling.

MEMPHIS

Orpheum—Valeska Suratt—Bob Hall—Harry Dele—Margaret Ford—Anderson & Yvel.

NEW ORLEANS

Orpheum—Pearl Rekey—Whitting & Burt—Jack Rose—Kara—Gautier's Bricklayers.

OAKLAND

Orpheum—Dave Harris—Keegan & O'Rourke—Bedford & Winchester—Boyce Combe—Howard's Ponies—Dress Rehearsal—Leo Zarrell.

OMAHA

Orpheum—Worden Bros.—Briscoe & Rauh—Sam Mann—De Haven & Nice—Dave Schooler—Moss & Frye—Josefson's Iceclanders.

Orpheum—Pat Rooney—Davis & Pelle—Ann Gray—Shriner & Fitzsimons—Crawford & Broderick—Nash & O'Donnell.

SALT LAKE CITY

Orpheum—Clark & Bergman—Wm. Gaxton—Morris & Campbell—Cameron Sisters—Claudius & Shaw—Five Avalons.

SAN FRANCISCO

Orpheum—The Storm—Gordon & Ford—Keane & Whitney—Bill & Robinson—Libonati—Patricola & Delroy—La Bernicia & Co.—Pedestrianism.

SEATTLE

Orpheum—Ruby Norton—Miller & Mack—Harry Kahne—Daniels & Walters—Hal Skelly—Bos-tock's Riding School—Kinzo.

SIOUX CITY

Orpheum—Bett's Seals—Marie Dorr—Lewis & Rogers—Jos. Howard—Jim Lucas—Modern Cock-tail—Kluting's Animals—Fred Lindsay & Co.—Three Melvins—Silver, Duval & Kirby—Volun-teers.

SACRAMENTO AND FRESNO

Orpheum—Four Marx Bros.—Ward Bros.—Adams & Barnett—Ben Bernie—Nathane Bros.—Palenberg's Bears.

ST. LOUIS

Orpheum—Kitty Doner—Roger Imhoff—Kramer & Boyle—Four Lamy Bros.—Ed. Morton—Bowers, Walters & Crocker.

Rialto—Victor Moore—Moran & Mack—Dan Sherman Circus—Moody & Duncan—Jack Joyce—Mary Haynes—Two Rozellas—Mang & Snyder.

ST. PAUL

Orpheum—Ed Ford—Young America—Peggy Parker—Green & Parker—Morris' Animals—J. Rosmond Johnson.

VANCOUVER

Orpheum—Buckridge & Casey—Mrs. Sidney Drew—Pinto & Boyle—Raymond & Wilbert—Weston's Models—Ray & E. Dean—Lois Bennett.

WINNIPEG

Orpheum—Van & Corbett—Berk & Sawm—Cha-bot & Tortoni—Mcormick & Wallace—Sealo—Princess Jue Quen Tai—Block & Dunlop.

F. F. PROCTOR

Week of Feb. 20, 1922

NEW YORK CITY

Fifth Ave. (First Half)—Kay, Hamlin & Kay—Hampton & Blake—Orren & Drew—Lew Cooper—Garrison Jones Co.—Mae West Co.—Thank You, Doctor—Jack Norworth. (Second Half)—Great Blackstone—John B. Hymer Co.—Bob Albright—Wm. Hallen—Little John—Newhoff & Phillips—Whitland & Marlin.

23d St. (First Half)—Healy & Cross—Rings & Rainbows—Marry Me—Kaufman & Lillian—York's Dogs—Tower & Darrell. (Second Half)—Mullen & Francis—Hartley & Co.—Burns & Lynn—Bobby Bentley.

125th Street (First Half)—Story & Clark—Wm. Hallen—Dredon & Davis—Johnson Baker Co.—Nevins & Gordon—Dally's Pets. (Second Half)—Buttons—Bert & H. Skatelle—Lunatic Chinks—Emil Subers—Flo & Ollie Walters.

58th Street (First Half)—McFarlane & Palace—Moore & Mary Jane—Claire & Vincent Co.—Lindory & Mason—Littlejohns—Billy Kellys Co.—Greenlee & Drayton. (Second Half)—Harry Cooper—Nobody Home—Dano & West—Dawney & Claridge—Arnauts—Phillips & White.

ALBANY

(First Half)—Mack & LaRue—Wesler & Reiser—Golden Gate Trio—Laura Ordway Co.—Willie Solar—Al Moore's Band. (Second Half)—Dave & Dore—Carroll & Gorman—Bobby Polsom—Florence Nash Co.—Beyan & Flint—Koroll Bros.

ELIZABETH

(First Half)—Jean & White—Ray & Fay—Trovato. (Second Half)—O'Brien Girls—Evans & Wilson—Bill Macart—Thos. J. Ryan & Co.

MT. VERNON

Harry Jolson—Ames & Winthrop—Meehan & Newman—Lunatic Chinks—Bert Hazel Skatelle—Anderson & Burt. (Second Half)—Powers & Wallace—Rhoda Royal Elephants—Gilbert Wells—Royal Gascoynes—Combe & Nevins—Barney Bernard Co.

NEWARK

(First Half)—Bob Albright—For Pity's Sake—Janis & Chaplow—Four Fords—Hilton & Norton—Bud Snyder Co.—Ladora & Beckman—Annie & Ed Fritchard—Whitland & Marlin. (Second Half)—Potter & Hartwell—Harry Jolson—Ames & Winthrop—Orren & Drew—Gardon & Ricca.

SCENECTADY

(First Half)—Five Tamakis—Conn & Albert—Al H. Wilson—Maker & Redford—Donocan & Lee—Walsh, Reed & Walsh. (Second Half)—Miller & Fears—Murray Bennett—Maggie LeClair Co.—Welch, Mealy & Montrose—Florence Brady—Royal Venetian Five.

TROY

(First Half)—Wright & Gamon—Carroll & Gor-man—Florence Nash Co.—Beyan & Flint—Koroll Bros. (Second Half)—Mack & LaRue—Wesler & Reiser—Golden Gate Trio—Laura Ordway Co.—Willie Solar—Al Moore's Band.

YONKERS

(First Half)—Harry Cooper—Downey & Clar-idge—Furman & Nash—Polly's Pearls—Flo & Ollie Walters—Santiago Trio. (Second Half)—McFarlane & Palace—Moore & Mary Jane—Janis & Chaplow.

W. V. M. A.

CHICAGO

American (First Half)—Indian Revelries—Four

Camerons—Kenny, Mason & Scholl. (Second Half)—Doll Frolics—Jos. J. Browning.
Lincoln Hippodrome (First Half)—Robt. Reilly—Trixie Friganza—Miss Robbie Gordone. (Second Half)—Indian Revelries—Rubin & Gardfield.
Logan Square (First Half)—Petty, Reat & Bro.—Dezso Reiter—Five Minstrel Monarchs—Hanaka Japs. (Second Half)—Jack George Duo—Flirta-tion—Great Lester—Kenny, Mason & Scholl.

ATCHISON, KANS.

Orpheum—Glady's Greene & Co.—Watts & Ring-gold—Mudge Morton Trio—Frish, Rector & Toolin—Four Nightons.

BARTLESVILLE, OKLA.

Odeon (First Half)—Hite, Redlow & Co.—Cham-berlain & Earl. (Second Half)—Jim & Bee Mc-Intyre—Newport, Stirk & Parker.

BELVIDERE, ILL.

Apollo—Petty, Reat & Bro.

CHAMPAIGN

Orpheum (First Half)—Blossom Seeley & Boys—Amaranth Sisters. (Second Half)—Frank & Eddie Monroe—Buddy, Walker—Blossom Seeley & Boys.

DAVENPORT

Columbia (First Half)—Nada Norraine—Wal-ton & Brant—Rubeville. (Second Half)—Nelson's Catland—Cook & Rosevere—Roach & McCurdy—Jack Kennedy & Co.—Trixie Friganza.

FORT SMITH, ARK.

Jole—Chamberlain & Earl—Peronne & Oliver—George Morton—Ford, Sheehan & Ford.

GRAND ISLAND

Majestic (First Half)—Wright & Earle—Steln & Smith. (Second Half)—Wilhat Trio.

HASTINGS, NEBR.

Empress—Wilhat Trio.

JOPLIN, MO.

Electric (First Half)—Benington & Scott—Mellon & Renn. (Second Half)—Dalto Fries—Holliday & Willette.

KANSAS CITY, MO.

Globe (First Half)—York & Maybelle—Three White Kuhns. (Second Half)—Harmon & Co.—Herron & Arnsman—Gilroy, Haynes & Montgom-ery.

LINCOLN, NEBR.

Liberty (First Half)—Harmon & Co.—Ha Gran-non—Gilroy, Haynes & Montgomery—Follette, Pearl & Wicks—Taketa Bros. (Second Half)—Wilfred Du Bois—Fred Hughes—Princeton Five—Colvin & Wood.

MADISON

Orpheum (First Half)—One on the Aisle—Tim & Kitty O'Meara—Sawing a Woman in Half. (Second Half)—Clifford & Bothwell—Richard Keane—Frances Kennedy—Sawing a Woman in Half.

MARSHALLTOWN, IA.

Casino (First Half)—Kinkaid Kilites. (Second Half)—Tony & George—Nada Norraine—Timely Revue.

OKLAHOMA CITY, OKLA.

Orpheum (First Half)—Three Regals—Ben Nee One—Edw. Esmonds & Co.—Carson & Willard—Smiles. (Second Half)—Polis Sisters—Dural & Symond—The Caninas—Claudia Coleman—The Rios.

OKMULGEE, OKLA.

Orpheum (First Half)—Georgia Howard—Edith Clifford—Newport, Stirk & Parker. (Second Half)—Five Chapins—Mellon & Renn—Hite, Redlow & Co.

OMAHA, NEBR.

Empress (First Half)—Wright & Earle—Prince-ton Five—Colvin & Wood. (Second Half)—Pol-lette, Pearl & Wicks.

ROCKFORD

Palace (First Half)—Clifford & Bothwell—Richard Keane—Frances Kennedy. (Second Half)—One on the Aisle—Tim & Kitty O'Meara—Four Camerons.

ST. JOE, MO.

Electric (First Half)—Heron & Arnsman. (Second Half)—Watts & Ringold—Taketa Bros.

ST. LOUIS

Grand Violet & Charles—Raines & Avey—Jerome, Merick & Co.—Taylor, Macy & Hawkes—Adams & Thomas—Dance Flashes—Bert Howard—The Intruder (Wayne, Marshall & Candy)—Monroe & Grant.

SPRINGFIELD

Majestic (First Half)—Hughes Musical Duo—Melville & Rule—Bert Lewis. (Second Half)—June & Irene Melva—Gautier Bros.

SOUTH BEND

Orpheum (Second Half)—Marlow & Thurston—(Continued on page 25)

L. J. K. HEIL says

The beginners of today may be head-liners five years from now. Who can tell? One thing, though, is certain, and that is, you'll never get any where in vaudeville unless you hand out laughs, and the place to get laughs—loud, lusty, sure-fire laughs, is MADISON'S BUDGET. And it doesn't call for an investment of hundreds or thousands either. Just send me a dollar and I will forward you same day the latest issue of MADISON'S BUDGET No. 18. The minute I looked over it I thought it was the best BUDGET Mr. Madison has ever gotten out and when I began to receive a stack of letters from sub-scribers telling me the same thing I knew I had "doped it" correctly. MADISON'S BUDGET No. 18 contains a full table d'hote assortment of gilt-edge monologues, double acts, both for 2 males and male and female; parodies, 200 single gags, some great minstrel first parts with finale, a one-act comedy "tab" for 9 people, a sketch for 4 people and many other comedy, et ceteras. Remember ONE DOLLAR brings it to your theatre or bungalow. Send orders to L. J. K. HEIL, 1952 Third Avenue, New York.

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Direction LOU REDELSHEIMER—SECOND SEASON WITH JACK REID'S RECORD BREAKERS

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INGENUE

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FLO CARTER

DANCING INGENUE.

DOING TOE DANCE SPECIALTY WITH WHIRL OF MIRTH

NELLE NELSON

SOUBRETTE

SIM WILLIAMS GIRLS FROM JOYLAND

CHARLIE TAYE

LITTLE BO-PEEP

PAULINE RUSSELL

INGENUE

BABY BEARS

LEE HICKMAN

TRAMP COMEDIAN

PUSS PUSS

ALEX SAUNDERS

DOING HEBREW WITH LENA DALEY AND HER KANDY KIDS

LILLIAN BESSENT

A BLUE SINGER INGENUE

GARDEN FROLICS

NAN SHANNON

PRIMA DONNA

ROLLS AND RECORDS

REGAL TO RELEASE BI-MONTHLY

The Regal Records, manufactured by the Emerson Phonograph Company, are now being released bi-monthly, the first of the two a month releases being made last Wednesday, February 15th. In the future they will be released on the first and fifteenth of the month. The firm's Emerson Record will continue to be released monthly; both brands average about twelve double disks at each release.

The sales forces of the Emerson Company have been augmented by J. H. Adams, formerly Brooklyn manager of the Remick music stores, and Charles L. Hug, well known in the trade, who has been assigned to cover the Long Island territory. Charles Usher, senior traveling man of the sales department is leaving this week on an extensive tour of the central Western states, visiting the firm's salesmen as well as the trade.

GEN'L DEPTS. MOVING

The sales, advertising and bookkeeping departments of the General Phonograph Corporation are being moved this week from the second to the twelfth floor of No. 25 West 45th street. The three de-

partments are expected to be in their new quarters by the end of the week, which are larger and much better arranged. The executive offices will remain on the 16th floor as heretofore.

W. C. Fuhri, general sales manager of the Okeh record division returned last week from an extensive trip through the West and South.

HEINEMAN SAILS FOR EUROPE

Otto Heineman, President of the General Phonograph Corporation sailed for Europe last Saturday on the S. S. *Umbria*. According to Mr. Heineman's assistants at the corporation's offices, he is expected to remain away, but for a short time and there is no special significance attached to his trip which may be either for pleasure or business.

PATRICOLA MAKING RECORDS

Patricola, the vaudeville singer, has recently made a Victor record of "Happy Hottentot," a new Harry Von Tilzer song, which indicates that the popular singer will become as famous on the records as she is on the stage.

KERN IS NO JAZZ WRITER

Jerome D. Kern, writer of musical comedy music, objects to being classified as a composer of jazz tunes, and a writer in one of the dailies, who referred to the tunes of "Good Morning, Dearie," as jazzy melodies, got a quick rise out of Jerry.

Kern, who saw the item, immediately wrote a letter regarding it, in which he said:

Sir: Since 1904, the year of my return from what is known as studying in Europe, I have worked pretty hard trying to make our musical entertainment popular without vulgarity, charming rather than merely spectacular, and in recent years rhythmic and dancy without noise.

In the public press I welcomed National Prohibition only because (I quote from myself) "With Prohibition Jazz Is Doomed. A sober people demands a higher form of musical fare," etc.

Whenever I've been, roughly speaking, noticed as the composer of "Very Good, Eddie," "Oh, Boy!" "Sally," and "Good-Morning, Dearie," I've sort of reached around and given myself a little pat on the back for not having labored entirely in vain.

That is, until this morning. Then I find that you, philosopher and uplifter that you are, condemn the melodies of "Good-Morning, Dearie" (Globe Theatre) as "modern and frequently jazzy."

You are unfair and inaccurate. The only music in the piece that can possibly be considered jazzy is played on the stage in the dance-hall scene, which we have tried to represent as typical of the haunts frequented by stevedores, foreign sailors, &c., and that music happens to be a more or less successful transcription of Strauss's "An der schoenen Blauen Donau," composed, I think, in 1862.

I haven't had the pleasure of hearing my gifted friend Mr. Berlin's "The Music Box Revue" in the theatre, but I have heard much of his music mangled, torn, and cheapened, along with no end of my own, in restaurants and cabarets.

The unsympathetic and illiterate purveyors of what they call music in these places, who prance and wriggle and beat time with various parts of their body, who ogle and furtively leer at the dancers of either sex—these fiends are the real authors of jazz, and I, for one, protest against being carelessly classed with them.

JEROME D. KERN.

LIBERTY THEATRE OPENS

BENTON HARBOR, Mich., Feb. 20.—The Liberty Theatre, a new house, opened here last week. The Liberty has a seating capacity of 1,500, and will play road attractions and pictures. The Fitzpatrick-McElroy Company are the owners of the Liberty.

ORCHESTRA NEWS

ZERVELLY AT THE PARIS

Mano Zervelly's Dance Orchestra, featuring Mr. Zervelly at the xylophone, have opened at the Paris Rotisserie, in Brooklyn, replacing William R. Palermo's Society Orchestra. Zervelly's playing nightly from seven to closing time.

PINNELLA AT EMBASSY

Bernard Pinnella, well known violinist and son of John Pinnella, musical director, has opened with his concert orchestra at the Hotel Embassy, playing at the dinner session.

PABST WITH JACK JOHNSON

Gus Pabst, and his orchestra, composed of five pieces have joined the road show, "Jack Johnson's Jubilee" in which the ex-pugilist is booked over the Eastern Vaudeville Managers' circuit.

ROBERTS RETURNING TO PALACE

Ben Roberts, who was formerly musical director at the Palace Theatre, and who left the house when the musicians strike was declared last August, returns to the house again as director on February 27th.

Owen Jones has been directing the orchestra at the house since Roberts left.

ROBBINS ORCHESTRA IN SHOW

Jack Robbins' orchestra is playing with the Laurette Taylor production, "The National Anthem," at the Henry Miller Theatre.

BDWY. SYNCOPATORS TO RECORD

"The Broadway Syncopators," who are at present playing at Geyer's "Old Teck," Buffalo, will be in New York soon to make arrangements to do some recording for one of the phonograph companies.

NEW PLAYS AT GRAND GUIGNOL

LONDON, Feb. 20.—London's Grand Guignol, which is composed of five short plays, pleased, last week, London's most critical West End audience. This production demonstrates, with ease, that the assertions made by laymen, to the effect that the stage is no longer the home of acting, are false. While not the ghastliest array of horrors, and while the plays used in this piece were not the best, the show had a display of talent, and virtuoso acting that cannot be disputed.

The first of the five plays, and the thrill of the evening, was a one act comedy drama entitled "The Regiment," adapted by Lewis Casson from the French of Robert Francheville. In it, Russell Thorndike portrayed the character of a bullied Polish trooper, in a Uhlan regiment, who takes his revenge by changing the labels on the smallpox vaccine tubes to read "rabies virus," and on the "rabies virus" tubes were placed "smallpox vaccine." When the regiment is inoculated with the virus, which is guaranteed to kill within twenty-four hours, they go barking and raving in the barracks yard, and are finally shot, en masse.

The next play to follow was entitled "De Mortuis," a morbid thing, at best. The story was concerned with the funeral of the dead son of a bad family, who, upon their return from the funeral, stop at a cheap "pub" to drown their sorrows in cheaper alcoholic beverages. When the family are beginning to get noisy, the cast off sister of the dead man enters, and tells the family that her brother lived off her earnings, which she made by walking the street. After the family have finished their libations, this poor girl, who has become a cast off because of her desire to go "on the streets," is told by the kindly publican that she can have a home at his place any time she wants it. This concluded this play.

This former play preceded the only bit of sentiment throughout the entire criminal orgy. The third play was entitled "Changing Guard," and showed a little sick child dreaming that his toy soldier danced with a doll, and afterwards fought the figure of Death, which retreated after a hard battle. As the wooden soldier, Russell Thorndike executed an excellent "Chauve Souris" quick-step.

Then there were two plays by E. Crawshaw Williams, which were both very clever. The first was called "Amends," and consisted of a little dialog between an heiress and a former lover, whom she visits, in a garret. Finding this lover so sunk in degradation and drink, she puts a shilling in the gas meter, tucks the man in his pallet, and, after turning on the gas, without lighting it, leaves him to his fate. In this play, Sybil Thorndike and George Bealby did some fine work.

However, the only piece that did not leave a bad taste in the mouth, was a ridiculous comedy by E. Crawshaw Williams, entitled "Cupboard Love." The hero was a well dressed young man, who has, in the middle of the night, entered the apartment of a decent, yet not prudish

young girl. This young lady puts our hero in the cupboard, turned the key, and went to bed. In the morning, when the prisoner was released, it is only to find that the cupboard was never locked, and that he might have escaped at any time, had he desired. Sybil Thorndike was the amazing young lady in this piece, and Nicholas Hannen gave much of his ability as the exasperated young man.

Taken by and large, while the Grand Guignol, current at the Little Theatre, is not all that is to be desired, there is, nevertheless, a great deal of dramatic ability shown. All of the characters were true to life, and did their work in befitting manner. Each play was received with much applause, and, according to reports of the first night's audience, it is possible that the Grand Guignol will have quite a lengthy run.

Attractions at City Theatres

BELASCO W. 44th St. Evgs., 8:15
Mts. Thur. & Sat., 2:15

DAVID BELASCO Presents

Leonore Ulric

as **KIKI**

A Character Study
by Andre Picard

B. F. Keith's PALACE Broadway and 47th St.
Mat. Daily at 2 P. M.
25, 50 and 75c. Every
night, 25, 50, 75, \$1, \$1.50.

PRE-EMINENT

INTERNATIONAL ENTERTAINMENT

ALL STAR PROGRAMME

GET TOGETHER & HIPPODROME
Rest Seats Mats. \$1.00
Seats Evs. ex. Rat., \$1.50

OLYMPIC 14th Street
Near 3d Ave.

THIS WEEK

SOME SHOW

BROOKLYN THEATRES

Empire Theatre

Ralph Avenue and Broadway

BOWERYS

Next Week—SAM HOWE SHOW

Casino Theatre

Jack Singer Show

Next Week—GIRLS DE LOOKS

ACTOR'S WIFE A SUICIDE

Mrs. Mary R. Adams, wife of L. P. Adams, an actor appearing in the cast of J. Hartley Manner show, "The National Anthem" killed her two children and committed suicide by gas last week at the Adams country home in Grantwood, N. J.

The children killed were a boy and girl, ages nine and ten and the method used was the turning on of the gas in the kitchen stove. No reason for the double murder and suicide can be discovered except despondency over a short illness, according to the husband. The couple had been married eleven years and Mrs. Adams was the daughter of Edwin McNerny of Chelsea, Mass.

NEW POLICY AT CLUB MAURICE

The Club Maurice, on Fifty-first street off Broadway, opened last week under a new policy. The former "evening dress" restrictions have been abandoned and the covert charges cut in half.

A show has been added, which is headed by Ray Miller's Black and White Melody Boys. Other features on the bill are: Maxie and George, Veronica and her company of Hawaiian dancers, Frankie James, Calvert and Shane, Twinette and Bolia and Christine Morsens.

**TESTIMONIAL FOR MARION**

PHILADELPHIA, Pa., Feb. 15.—Dave Marion was tendered a testimonial at the Casino last night by 2,200 Shriners. The Shriners bought out the entire house. Mr. Kendrick said to be the next Governor of the State of Pennsylvania introduced Marion to the Shriners present, he also presented Marion with a solid gold fountain pen and pencil.

A delegation escorted Marion to the train for New York and another delegation met the train in Trenton.

Marion is a Shriner and a member of the Newark, N. J., lodge. His show is playing at the Casino this week.

FLORENCE TALBOT INJURED

BUFFALO, N. Y., Feb. 16.—Florence Talbot, of the "Step Lively Girls" tripped on the ground cloth at the Empire Theatre in Toronto one evening during the performance last week and fractured a bone in her wrist. She had to carry it in a plaster cast. She did not lose any time however, working right along with the show.

PARTY FOR ACTORS

NEWARK, N. J., Feb. 15.—Sam Howard, and Lillian Norwood, while playing the Strand Theatre last night, were given a theatre party by a number of friends and

later a dinner party at the Robert Treat Hotel.

SAM REIDER GAYETY MGR.

ST. LOUIS, Mo., Feb. 14.—Sam Reider, has been appointed manager of the Gayety Theatre, this city. He has been handling the publicity for this house the past six weeks.

HENDERSON RESIGNS

Frank Henderson, Jr., resigned as assistant treasurer, of the Majestic, on Monday, of last week to accept a position in the commercial line. He was succeeded

by Sam Goldstein, as assistant to Treasurer Murray Levy.

JINES IN VAUDEVILLE

Henry Jines, colored comedian, with the Broadway Scandals, is playing vaudeville this week at Joe Page Smith house, the Lincoln. The show is laying off this week.

FLOSSIE EVERETT ILL

Flossie Everett, was out of the cast of the Abe Reynolds' Revue, at the Casino, Brooklyn, Friday and Saturday of last week with an attack of la grippe.

GRAYCE ROBERTSON
PRIMA DONNA

THE GIRL WITH
THE ACCORDION
WITH LENA DALEY
AND
HER KANDY KIDS

INGENUE
PRIMA
DONNA

ANITA STONE

**JIMMY COOPER'S
BEAUTY REVUE**

Popular
Ingenue
WITH

MYRTLE ANDREWS

JOE
OPPENHEIMER'S
MISS
NEW
YORK, JR.

THE
DRUNKEN
BUM
TRAMPING
ALONG

MAC (RED) CARTER

WITH
MISS
NEW YORK, JR.

A NEW
SOUBRETTE

BABE ALMOND

WITH
IRONS
AND
CLAMAGE
TOWN SCANDALS

At Liberty
for
Next Season

Chas. (TRAMP) McNally

PRINCIPAL
COMEDIAN
WITH
MISCHIEF
MAKERS

GAMBLING AT MONTE CARLO

SEASON 1921-1922

WHO?

LEW MARSHALL

CALIFORNIA TRIO

JIM HALL
Manager
BEN JOSS
HARRY BART

**A MOUNTAIN
OF MELODY**

**FOLLY
TOWN**

SINGING AND
DANCING SPECIALTY
JUVENILE AND
INGENUE SOUBRETTE

**HUGHIE
and
PHOEBE**

PREST

WITH
BILLY K. WELLS
SUGAR PLUMS
EMPIRE, HOBOKEN,
THIS WEEK

PRIMA
DONNA

HAZEL DOUGLASS

SIM
WILLIAMS
GIRLS
FROM
JOYLAND

PRODUCER OF
TABLOID,
MUSICAL COMEDY
OR BURLESQUE

JACK MAHONEY

WITH
GIRLS FROM
JOYLAND

SINGING
DANCING
STRAIGHT

HENRY J. COYLE

WITH
SAM HOWE
NEW SHOW
COLUMBIA
CIRCUIT

Robt. Reilly—Ross, Wyse & Co.—Jack Inglis. (Second Half)—Cecil Grey—Howard & Fields Minstrels—Adelaide Bell—Walzer & Dyer.

SILOUX FALLS, S. D.

Orpheum (First Half)—Wilbur Trio—Fred Hughes—Leedom & Gardner. (Second Half)—Hall & West—Reno Sisters & Allen—Lewis & Rogers—Capt. Bett's Seals.

SILOUX CITY

Orpheum (First Half)—Capt. Bett's Seals—Marie Dorr—Lewis & Rogers—Jos. E. Howard & Ethelyn Clark—Silver, Duval & Kirby—Fred Lindsay Co. (Second Half)—Three Melvin Bros.—White Sisters—Jos. E. Howard & Ethelyn Clark—A Modern Cocktail—Kluting's Entertainers.

TERRE HAUTE

Hippodrome (First Half)—June & Irene Melva—Jack Rube, Clifford—Ross, Wyse & Co.—Carl Emmy & His Mad Wags. (Second Half)—Dezso Retter—Hughes Musical Duo—Hayes & Lloyd—Jimmy Savo & Co.

TULSA, OKLA.

Orpheum (First Half)—Follis Sisters—Duval & Symond—The Canins—Claudia Coleman—The Rios. (Second Half)—Three Regals—Ben Nee One—Edward Esmond & Co.—Carson & Willard—Smiles.

TOPEKA, KANSAS

Novelty (First Half)—Gladys Greene & Co.—Watts & Ringold—Mudge Morton Trio—Frish, Rector & Toolin—Four Nightingales. (Second Half)—Work & Maybelle—Three White Kohns.

B. F. KEITH VAUD. EX.

Week of Feb. 20, 1922

NEW YORK CITY

Harlem Opera House (First Half)—Wilson Bros.—Mullen & Francis—Roma Duo—Royal Gaycynes—Nick & G. Verga—Wm. Morris Co. (Second Half)—Hilton & Norton—Garrison Jones Co.—Cliff Friend—Kay, Hamlin & Kay—Brown & Elaine.

ALBANY

(First Half)—Alice DeGarmo—Ryan & Ryan—Chas. Rogers Co.—Nestor & Haynes—Juvenility. (Second Half)—Hickey & Hart—Leon Varvara—Baroness DeHollub Co.—Schwartz & Clifford—Clifford.

AMSTERDAM

(First Half)—Miller & Fears—Florence Brady—Maggie LeClair Co.—Welch, Mealy & Montrose—Henry's Melody Sextette. (Second Half)—Wright & Gamman—Conn & Albert—Maker & Redford—Donovan & Lee—Three Lordens.

BOSTON

Boston Theatre—James & E. Mitchell—Murray Gerrish—Gallett & Kokin—Frank Mullane—Rose Moon. Scollay Square—Weber Girls—Willie Smith—J. C. Mack Co.—Handers & Mills—Mme. Doreg Operatique. Washington Street—Catts Bros.—Bert Baker—Lloyd Garrett—Sheila Terry.

BANGOR

(First Half)—Harry Decoe—Keller & Herbert—Hibbitt & Malle—Alice Hamilton—Wyatts Lads & Lassies. (Second Half)—Cy & Flo—Lamert Bros.—Morati & Harris—Anger & Packer—Arena Bros.

BROOKTON

(First Half)—Grant & Wallace—Ormsby & Remig—Redmond & Wells—Seed & Austin. (Second Half)—Punham & O'Malley—Rucker & Winifred—Smith & Barker—The Kitaros.

BINGHAMTON

(First Half)—Musical Hunters—Ross & Ashton—Leona Hall Review—Ray & Davis—Keane & Williams—La Graciosa. (Second Half)—Pelot & Zimmer—Jamerson Trio—Arthur & Leah Bell—Fred Heider Co.—Barton & Sparling—Herbert's Dogs.

BROWNSVILLE

Will Morris—McIntyre & Holcomb—The Melofuns.

CAMBRIDGE

(First Half)—Leonard & Willard—Seven Honey Boys—Tango Shoes. (Second Half)—Choy Ling Foo Troupe—Redmond & Wells—Polly Moran—The Comebacks.

CANTON

Campbell & Roberts & LaCoste—Dave Bernie—Hans Royalty Co.—Dooley & Sales—Fern, Bigelow & King.

CLARKSBURG

(First Half)—Polli Dassi Co.—Manuel Romain Trio—Eddie Foyer—Three Ander Girls. (Second Half)—Firmen & Oldsmith—Harrington & Cummings—Coakley & Dunlevy—Murray Kissen Co.

CHESTER

(First Half)—Ecko & Kyo—Angel & Fuller—Sully & Kennedy—Weber & Ridnor. (Second Half)—Melnotte Duo—Finley & Hill—Silbers & North—Creole Cocktail.

EASTON

(First Half)—Hickey & Hart—Leon Varvara—Nancy Boyer Co.—Schwartz & Clifford—Clifford. (Second Half)—Alice DeGarmo—Ryan & Ryan—Chas. Rogers Co.—Nestor & Haynes—Juvenility.

ELMIRA

(First Half)—Cliff Jordan—Jameson Trio—Byron & Haig—Barton & Sparling—Eugene & Finney. (Second Half)—Musical Hunters—Ross & Ashton—Leona Hall Review—Keane & Williams—La Graciosa.

FALL RIVER

(First Half)—Peggy Breman Bro.—Polly & Oz—Howard & Ross—Lew Dockstader—Valda Co. (Second Half)—Davis & Walker—Bobby Randall—Bothwell Brown & Bathing Girls.

FITCHBURG

(First Half)—Nell Powers—Joe Daniels—Hart & Diamond—Rucker & Winifred—Choy Ling Foo

Troupe. (Second Half)—Wilbur & Held—Henry & Adelaide—McBanns.

GREENSBURG

(First Half)—Will Morris—McIntyre & Holcomb—The Melofuns—Dr. Harmon. (Second Half)—Joe Allen—Connell & St. John—Dr. Harmon.

GLOVERSVILLE

(Second Half)—Victoria Goodwin—Maxfield & Golsen—Frank Ward—Paul Dinus Revue.

HOLYOKE

(First Half)—Liddy & Liddy—Frank Ward—Dave Four—Bradley & Ardine. (Second Half)—Hayataka Bros.—Eddie Miller Co.—Milt Collins—Lorraine Sisters Co.

HOBOKEN

(First Half)—Jeannette & N. Bros.—Hal Johnson Co.—Loney Haskell. (Second Half)—Jean & White—Morgan & Binder—McCoy & Walton—Johnson Baker & Johnson.

HAZELTON

(First Half)—Latoy & Vesta—Peggy Carhart—Coffman & Carroll—McDevitt, Kelly & Quinn. (Second Half)—Prof. Peak Co.—Little Big Girl—Harvey & Downes—"Sawing a Woman in Two."

HARRISBURG

(First Half)—Mardo & Rome—Hank Brown Co.—Stevens & Hollister—McCoy & Walton—Steed's Septet. (Second Half)—Jada Trio—Spirit of Youth—Montgomery & Allen—Casting Campbells.

ITHACA

(Second Half)—Cliff Jordan—Ray & Davis—Byron & Haig.

JERSEY CITY

Muller & Stanley—Beagy & Clauss—Werner Amoros Trio—Jack Goldie—Murphy & Lane—Bobby Bentley Co. (Second Half)—Creedon & Davis—Kafka & Stanley—Harry May—For Pitty's Sake—Arthur Finn.

LEWISTON

(First Half)—Lamert Bros.—Cy & Clo—Morati & Harris—Anger & Packer—Arena Bros. (Second Half)—Keller & Herbert—Hibbitt & Malle—Alice Hamilton—Wyatts Lads & Lassies.

LYNN

(First Half)—The Kitaros—Joe Lawrie, Jr.—Polly Moran—Not Yet, Marie. (Second Half)—Ormsbee & Remig—Seven Honey Boys—Tango Shoes.

LANCASTER

(First Half)—Big Three—Baroness DeHollub—Knowles & White—McDonald Trio. (Second Half)—Henodde Japs—Leo Haley—Francis & Hume—Rubetown Follies.

LAWRENCE

(First Half)—Hayataka Bros.—Peel & Corvan—Smith & Barker—Barrett & Cunneen—Melodious Six. (Second Half)—Grant & Wallace—Corbet & Neil—Leonard & Willard—Joe Laurie, Jr.—Carnival of Venice.

MANCHESTER

(First Half)—Tuck & Clare—Jessie Millar—Kernan & Cripps—Howard & Sadler—The Comebacks. (Second Half)—Harry Decoe—Peel & Corvan—Kernan Cripps—Barrett & Cunneen.

MCKEESPORT

(Second Half)—Bob & Tip—Gertrude Morgan—Semon & Conrad—Holly & Lee.

MIDDLETOWN, N. Y.

No show this week.

NORWICH

(First Half)—Lawton—Hazel Crosby Co.—Tom & Dolly Ward—Jones Family. (Second Half)—Helen Moretti—Nevis & Guhl—Dancing Kennedys.

NEW BEDFORD

Aeroplane Girls—Seed & Austin—Howard & Sadler—Not Yet, Marie.

NEWPORT

(First Half)—McBanns—Davis & Walker—Bobby Randall—Bothwell Brown & Bathing Girls. (Second Half)—Valda Co.—Polly & Oz—Lew Dockstader—Howard & Ross.

NEW BRITAIN

(First Half)—Stewart & Harris—Keller & Waters—Mack & Lee—Cook, Mortimer & Harvey. (Second Half)—Bradbury & Skelly—Port & DeLacey—Darrow & LaDue—Overseas Revue.

NO. ADAMS

Lawton—Artistic Trio.

NEW CASTLE

(First Half)—Bab & Tip—Gertrude Morgan—Holly & Lee—Semon & Conrad. (Second Half)—Polli Cassi Co.—Hunniford—Ahearn & Peterson—Donna Darling Co.

NEW LONDON

(First Half)—Dancing Kennedys—Carnival of Venice—Nevis & Guhl—Rose & Dell. (Second

THE MAN WHO BROKE THE BANK AT MONTE CARLO WILL REVEAL THE SECRET OF HIS SYSTEM TO THE WORLD MONS. A. BO-KOU

THE WORLD'S ROULETTE EXPERT (Who has been barred officially from Monte Carlo) will, on

WEDNESDAY EVENING, MARCH FIRST, AT EIGHT O'CLOCK, AT THE HOTEL ASTOR, NEW YORK CITY

reveal the secret of his wonderful system, the secret which when known can force Monte Carlo to close its doors. IT TOOK FIFTEEN YEARS TO PERFECT HIS SYSTEM.

It will take one evening to reveal his secret to the world. Reservations for Tickets must be made promptly by addressing: J. W. DONALDSON, 801 World's Tower Bldg., New York. Telephone Bryant 8601.

VAUDEVILLE BILLS

(Continued from page 21)

Half)—Liddy & Liddy—Pirge & Ryan—Hal Johnson Co.—Pond & Barlow—Three Lees.

OLEAN

(First Half)—Pelot & Zimmer—Huckleberry Finn & Tom Sawyer—Jeannette Childs—The New Leader. (Second Half)—Van Camp's Pigs—Three Gillespie Girls—Wild & Hill.

PITTSBURGH-JOHNSTOWN

Frank & Ethel Hall—Star Records—Jean & Elsie—Rogers & Gregory—Parano.

JOHNSTOWN-PITTSBURGH

Norvelles—Jargo & White—Denno Sisters, Thibault—Coey Davis & McCoy—Geo. Alexander Co.

PATERSON

(First Half)—Lynn & Bailey—John O'Malley—Louis Parsley—Seebacks—Burke, Walsh & Nana. (Second Half)—Furman & Nash—Lunette Co.—Penn & Roma—Jack Roof Co.—Keith & Montrose.

PITTSFIELD

(First Half)—Dallas & Walker—Pierce & Ryan—Bond & Barlow—Jones & Crumley—Three Lees. (Second Half)—Fitzroy Sisters—Anna Kent—Monck Sisters.

PITTSBURGH

Great Celeste—Carmen Eccelle—Milloy & Cowell—Grace Leonard—Telephone Tangle—Smith, Riddell & Elliott—Kelly & Brown—Wright & Wilson.

PASSAIC

(First Half)—The Sternards—Wolford & Burdard—Princess Wah Letka—Hall & Shapiro—Visser Co. (Second Half)—McDonald Trio—Jerome & Albright—Carlo De Angelo Co.—Wilson Bros.—Princess Wah Letka.

PHILADELPHIA, PA.

Grand Opera House—Corradin's Animals—Ida May Chadwick—Reed & Tucker—Harry Beresford Co.—Kuter Trio—Perez & Marguerite.

Wm. Penn (First Half)—Melnotte Duo—Finley & Hill—Silbers & North—Creole Cocktail. (Second Half)—Ecko & Kyo—Angel & Fuller—Bob Ferns Co.—Mully & Kennedy—Weber & Ridnor. Keystone—Mack & Brantley—Fields & Fink—Conlin & Glass—Clifton & Derex—Arthur Miller Co.

Girard Ave. (First Half)—Bob Ferns Co.—Leo Haley—Norton's Musical Revue. (Second Half)—Wheeler & Walsh—Knowles & White—Norton's Musical Revue.

QUEBEC

Hag & Levere—Sherwin Kelly—Lowe, Feeley & Stella.

READING

(First Half)—Larry Comer—Jada Trio—Jean Southern—Grey & Old Rose. (Second Half)—Marde & Rome—Monroe & McCool & Rarick—Bill & Blundy.

SARATOGA

Joe Hurl—Pinney Jarrett Co.

SUNBURY

(First Half)—Evelyn & M. Ross—Hamilton & Barnes—Arthur Geary—Casting Campbells. (Second Half)—Al Carp—Nancy Boyer Co.—Theo & Dandies—Samaroff & Sonia.

SO. NORWALK

The Stenards—Oliver & Nerrett—Seven Little Sweethearts—Arthur Whitelaw—Cook, Mortimer & Harvey.

SHENANDOAH

(First Half)—Prof. Peak Co.—Little Big Girl—Harvey & Downes—"Sawing a Woman in Two." (Second Half)—Latoy & Vesta—Peggy Carhart—Coffman & Carroll—McDevitt, Kelly & Quinn.

SHAMOKIN

(First Half)—Samaroff & Sonia—Alf Grant—Arthur & Lea Bell—Theo. & Dandies. (Second Half)—Eugene & Finney—E. & M. Ross—Hamilton & Barnes—Arthur Geary.

SYRACUSE

(First Half)—McCart & Marrone—Murray Bennett—Pinney Jarrett Co.—Rose Clare—Berlo Girls. (Second Half)—Ziska—Walsh, Reed & Walsh—Five Tamakis—Young & Wheeler—Berlo Girls.

STAMFORD

(First Half)—Mankin—Carlo DeAngelo Co.—Beban & Mack. (Second Half)—Henry Briton—Miller & Anthony—Mack & Lee—Billy Bouncer Circus.

TORONTO

Edith Clasper Co.—Cartmill & Harris—Cannon Twins—Asaki Taki—Jas. Thompson—Wallace Galvin.

UTICA

(First Half)—Dave & Dore—Bob Willis—Paul Dinus Revue—McCool & Rarick—Three Lordens. (Second Half)—McCarton & Marone—Melody Sextette—Rose Chair.

WILMINGTON

(First Half)—Nora Jane Co.—Kennedy Bros.—Val. Harris Co.—Henodde Troupe—Jack Roof Co.—Jessie Reed. (Second Half)—Eary & Eary—Anna Burnham Co.

WHEELING

(First Half)—Hunniford—Harrington & Cummings—Donna Darling Boys—Coakley & Dunlevy—Murray Kissen Co. (Second Half)—Manuel Romain Trio—Three Ander Girls—Eddie Foyer.

YORK

(First Half)—Bill & Blundy—Monroe & Mae—Howard & J. Chase—Montgomery & Allen—B. A. Rolfe. (Second Half)—Hank Brown Co.—Jean Southern—Larry Comer—Grey & Old Rose.

MARCUS LOEW CIRCUIT

NEW YORK CITY

State (First Half)—Blake's Mules—Walter Gilbert—Fein & Tennyson—Mason & Tynne—Fred Schwartz & Co.—Sylvester & Vance—Imperial Pekinese Troupe. (Second Half)—Little Pippi

fax—Mabel Whitman & Co.—Margie Coate—Love Nest—Bigelow & Clinton—Dancers De Luxe.

American (First Half)—The Brightons—Allen & Moore—Little Pippifax & Co.—Wilson & Kelly—Carlo & Noll—Broadway Duo—Russ, Liddy & Co.—Bigelow & Clinton. (Second Half)—McMahon & Adelaide—Bill & Irene Telaak—Russell & Hayes—Mason & Gynne—Sunbeam Follies—Maidie De Long—Williams, Darwin & Co.—Sylvester & Vance.

National (First Half)—McMahon & Adelaide—Mabel Whitman & Co.—Regal & Mack—Demarest & Williams—Sunbeam Follies. (Second Half)—The Brightons—Worth & Willing—Kimberley & Page—Lucky & Harris.

Orpheum (First Half)—Three Belmonts—Wallman—Marie Russell & Co.—Lucky & Harris—Patton & Marks Revue. (Second Half)—Broadway Duo—Taylor & Francis—Carlo & Noll—Dance Evolutions.

Greely Square (First Half)—Australian Delsos—Lew Tilford—Williams, Darwin & Co.—Mack & Dean—De Wolf Girls. (Second Half)—Snell & Vernon—Allen & Moore—Jean Boydell—Lane & Freeman—Hazel, Green & Band.

Delaney Street (First Half)—The Bramins—Dora Hilton & Co.—Hall & O'Brien—Kimberley & Page—Lane & Freeman—Anita Dias Monks. (Second Half)—Australian Delsos—Fein & Tennyson—Billy S. Hall & Co.—Morrisey & Young—Five Harlequins.

Boulevard (First Half)—Harta & Evans—Berry & Nickerson—Great Howard—Billy S. Hall & Co.—Anthony & Arnold—Valentine & Bell. (Second Half)—Ricardo & Ashford—Julia Curtis—Demarest & Williams—Andre & Girls.

Lincoln Square (First Half)—Three Walters—Julia Curtis—The Crisis—Jas. Thornton—Homer Sisters & Co. (Second Half)—Lind Bros.—Collins & Dunbar—Regal & Mack—Jas. Thornton.

Victoria (First Half)—Five Harlequins—Margie Coate—Dorothy Burton & Co.—Taylor & Francis—Love Nest. (Second Half)—Three Walters—Goetz & Duffy—Al Shayne—De Wolf Girls.

BROOKLYN

Fulton (First Half)—Lind Bros.—Collins & Dunbar—Ward & Wilson—Roberts & Boyne—Hazel Green & Beans. (Second Half)—Three Belmonts—Lew Tilford—Russ, Liddy & Co.—Mack & Dean.

Metropolitan (First Half)—Snell & Vernon—Jean Boydell—"Cutting a Woman in Two"—Al Shayne—Dance Evolutions. (Second Half)—Bell—Cantor & Cullen—Fred Schwartz & Co.—Anthony & Arnold—Patton & Marks Revue.

Gates (First Half)—Bicknell—Cantor & Cullen—Harry Mason & Co.—Heim & Lockwood Sisters—Andre & Girls. (Second Half)—Anita Diaz & Co.—Bernard & Meyers—Hits of Song and Dance.

HOLYOKE

(First Half)—Frank Shields—Makarenko Duo—Fox & Britt. (Second Half)—Marvel & Faye—Carl & Inez—Barnes & Worsley.

BALTIMORE

Cowboy Williams & Daisy Wahl & Francis—Renée Noel & Co.—Weston & Elise—Dance Follies.

BOSTON

(First Half)—Brown's Dogs—Jean Boydell—Whallen & King—Moore & Fields—Ethel Gilmore & Girls. (Second Half)—The Newmans—Connors & Boyne—Tid Bits—Senator Murphy—Hullin's Seals.

TORONTO

Summer's Duo—Robinson McCabe Trio—Lester Bernard & Co.—Bayes & Fields—Dancing Spruce.

PROVIDENCE

(First Half)—The Newmans—Connors & Boyne—Tid Bits—Senator Murphy—Hullin's Seals. (Second Half)—Brown's Dogs—Jean Boydell—Whallen & King—Moore & Fields—Ethel Gilmore & Co.

MONTREAL

Dora & Feeley—Hilton Sisters—Leila Shaw & Co.—Phillbrick & De Voe—Beatrice Morrell Sext.

WINDSOR

(First Half)—La Sova & Gilmore—Mills & Smith—Wild & Sedalia. (Second Half)—Aerial Macks—Arthur Lloyd—Marston & Manley.

SPRINGFIELD

(First Half)—Marvel & Faye—Furman & Brown—Carl & Inez—Barnes & Worsley—Dan Fitch's Minstrels. (Second Half)—Frank Shields—Makarenko Duo—Dorothy Burton & Co.—Fox & Britt—Jack Powell Quintette.

HAMILTON

Roof Garden Trio—Flo Ring—Chas. Gill & Co.—Marks & Wilson—Hubert Dyer & Co.

LONDON



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DAVIS, TANEAN & DAVIS THE SUNSHINE BOYS WITH A DARK CLOUD

BURLESQUE ROUTES

COLUMBIA CIRCUIT

Al Reeves Beauty Show—Lyric, Dayton, 20-25; Olympic, Cincinnati, 27-March 4.
 The Reynolds Revue—Open, 20-25; Palace, Baltimore, 27-March 4.
 Billy Watson Show—Star and Garter, Chicago, 20-25; Gayety, Detroit, 27-March 4.
 Big Jamboree—Gayety, Montreal, Can., 20-25; Gayety, Buffalo, 27-March 4.
 Bits of Broadway—Gayety, Buffalo, 20-25; Gayety, Rochester, 27-March 4.
 Bon Ton Girls—Star, Cleveland, 20-25; Empire, Toledo, 27-March 4.
 Big Wonder Show—Columbia, Chicago, 20-25; open, 27-March 4; Gayety, Omaha, 6-11.
 Bowery Burlesquers—Empire, Brooklyn, 20-25; open, 27-March 4; Palace, Baltimore, 6-11.
 Cuddle Up—Empire, Newark, 20-25; Casino, Philadelphia, 27-March 4.
 Dave Marion Show—Hurling and Seamon's, New York, 20-25; Orpheum, Paterson, 27-March 4.
 Frank Finney Revue—Gayety, Detroit, 20-25; Gayety, Toronto, Ont., 27-March 4.
 Flashlights of 1922—Empire, Albany, 20-25; Gayety, Boston, 27-March 4.
 Follies of the Day—Casino, Boston, 20-25; Columbia, New York, 27-March 4.
 Folly Town—Gayety, Boston, 20-25; Lyric, Bridgeport, 27-March 4.
 Greenwich Village Revue—Gayety, Kansas City, 20-25; Gayety, St. Louis, 27-March 4.
 Garden of Follies—Hyperion, New Haven, 20-25; Hurling and Seamon's New York, 27-March 4.
 Golden Crooks—Park, Indianapolis, 20-25; Star & Garter, Chicago, 27-March 4.
 Girls de Looks—Miner's Bronx, New York, 20-25; Casino, Brooklyn, 27-March 4.
 Harvest Time—Gayety, Toronto, Ont., 20-25; Gayety, Montreal, Can., 27-March 4.
 Hello 1922—Gayety, Pittsburgh, 20-25; Lyceum, Columbus, 27-March 4.
 Jingle-Jangle—Open, 20-25; Gayety, Omaha, 27-March 1.
 Jack Singer's Big Show—Casino, Brooklyn, 20-25; Empire, Newark, 27-March 4.
 Knick Knacks—Orpheum, Paterson, 20-25; Majestic, Jersey City, 27-March 4.
 Keep Smiling—Gayety, Washington, 20-25; Gayety, Pittsburgh, 27-March 4.
 Lew Kelly Show—Bastable, Syracuse, 20-22; Colonial, Utica, 23-25; Empire, Albany, 27-March 4.
 Mollie Williams Show—Majestic, Jersey City, 20-25; Empire, Providence.
 Maids of America—Empire, Providence, 20-25; Casino, Boston, 27-March 4.
 Peek-a-Boo—Olympic, Cincinnati, 20-25; Columbia, Chicago, 27-March 4.
 Rose Sydel's London Belles—Gayety, St. Louis, 20-25; Park, Indianapolis, 27-March 4.

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WM. McNALLY

81 E. 125th St., New York

Step Lively Girls—Gayety, Rochester, 20-25; Bastable, Syracuse, 27-March 1; Colonial, Utica, 2-4.
 Sam Howe's New Show—Columbia, New York, 20-25; Empire, Brooklyn, 27-March 4.
 Sporting Widows—Lyric, Bridgeport, 20-25.
 Hyperion, New Haven, Ct., 27-March 4.
 Sugar Plums—Lyceum, Columbus, 20-25; Star, Cleveland, 27-March 4.
 Twinkle Toes—Gayety, Omaha, 20-25; Gayety, Kansas City, 27-March 4.
 Town Scandals—Palace, Baltimore, 20-25; Gayety, Washington, 27-March 4.
 Tit-for-Tat—Empire, Toledo, 20-25; Lyric, Dayton, 27-March 4.
 World of Follies—Casino, Philadelphia, 20-25; Miner's, Bronx, New York, 27-March 4.

AMERICAN CIRCUIT

Bathing Beauties—Academy, Fall River, 23-25.
 Beauty Revue—Sandusky, O., 23; Elyria, 24; Lorraine, 25.
 Broadway Scandals—Open.
 Dixon's Big Revue—Penn. Circuit, 20-25.
 Follies of New York—Cohen's, Newburgh, N. Y., 20-22; Cohen's, Poughkeepsie, 26-28.
 French Follies—Howard, Boston, 20-25.
 Girls from Joyland—Empire, Hoboken, 20-25.
 Hurly Burly—Gayety, Milwaukee, 20-25.
 Jazz Babies—Empire, Cleveland, 20-25.
 Little Bo-Peep—Allentown, Pa., 20; Easton, 21; Reading, 22; Long Branch, N. J., 23; Trenton, N. J., 25.
 Lena Daly and Her Kandy Kids—One-nighters to Louisville.
 Parisian Flirts—Howard, Washington, 20-25.
 Passing Review—Gayety, Minneapolis, 20-25.
 Pell Mell—Lyric, Newark, 20-25.
 Record Breakers—Majestic, Scranton, 20-25.
 Some Show—Olympic, New York, 20-25.
 Social Follies—Gayety, Louisville, 20-25.

THREE BKLYN. THEATRES CLOSED

Three Brooklyn theatres were ordered closed and violations of the building laws were placed against fifty-one other theatres, in the same borough, as a result of a special inspection following the recent Washington disaster.

The houses closed were the Den Theatre, at 201 Atlantic avenue, described by inspectors as "a very bad fire hazard"; the Bevilacqua Theatre, at 156 High street, and the Subway Theatre, at 158 Myrtle avenue, which was declared to be "unfitted for public use."

WALKER BILL TO REPEAL LAW

ALBANY, N. Y., Feb. 20.—Senator James J. Walker, of Manhattan, last week introduced in the Senate a bill to repeal the law which created the State Motion Picture Censorship Committee. The bill which is the same as the one introduced in the Assembly by Assemblyman Louis A. E. Cuvillier, of Manhattan, was referred to the Committee on Finance.

"It takes away an appropriation and does not create one," Senator Walker said. "It would be better to send the bill to the Judiciary Committee, although the result would be the same." As the bill, if enacted, would reduce the revenue of the State it was sent to the Finance Committee.

Assemblyman Cuvillier, in a statement said that he did not realize the sentiment that existed against the operations of the motion picture commission until he was deluged with letters from organizations and individuals extending to him their support in his efforts to obtain the passage of his bill aimed to abolish the motion picture commission. The Assemblyman further stated that the police who functioned the right of stopping obscene pictures in their various communities would be sufficient censorship.

Doc Sturm, formerly a member of the Victoria Four, a vaudeville act, has been appointed treasurer of the Playhouse, a Chicago theatre.

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"VICTORY BELLES" AT
THE STAR IS NEW
CIRCUIT SHOW

The first of the Burlesque Booking Circuit shows we have seen, was the "Victory Belles," at the Star, last week. We caught this show a few weeks ago at this house under the title of "Sweet Sweetie Girls." That is, the same cast as was with that show. The book has been changed around somewhat, with other bits and scenes. The scenery is also new, as well as the numbers.

There were three comedians, all of different types, Ed. Jordan, blackface "dope"; George Leon, eccentric "boob," and Bobby Wilson, acrobatic dancing "tramp." Howard Harrison, a capable straight man; Elinor Mack, sweet prima donna; Emma Wilson, dancing soubrette; Vi Kelly, ingenue, and Lil Harrison, soubrette.

Two extra acts were added to the show, the Brock Brothers, a comedy acrobatic bar act, and Zita, a Parisian posing act. After the opening, Wilson and Leon offered a specialty, singing parodies, which was followed by the "French" bit done by Jordan, Leon, Wilson, Harrison and Miss Mack.

The "dope" bit was good as it was given by Wilson, Jordan and Harrison. The "money" bit was put over nicely by Leon, Wilson, Harrison and the Misses Wilson, Kelly and Harrison.

The "duel" bit was nicely worked up by Jordan, Wilson and Harrison in one. The Brock Brothers, presenting their acrobatic bar act, went over well.

Wilson and Wilson offered a singing and dancing specialty in one that was well received. This team have a good specialty, they put their numbers over well and as "hoofers" they are excellent.

In the rehearsal scene in the last part of the first act, with the principals, there are plenty of good bits and they are well taken care of. Leon and his comedy band closed the first part. Leon as the leader had the rest of the principals working in the band.

The chorus looked well, as did their costumes. The house was very poor last Thursday night, in fact it was one of the smallest sized houses we have seen here in many a day; perhaps this was due to the fact that it was an extremely cold night, then again, it may have been due to the fact that the audience recognized the same cast that had been at the house but a short time before. Remarks could be heard from many around to that effect.

The orchestra has been reduced to five pieces. The new policy may be all right but the management must give the patrons something more than this, if they expect to do business here. Instead of cutting down the orchestra, they should have added three or four more pieces to it. They should also put on twenty-four girls and make a big flash.

The scenery with the show is bright and attractive and pleasing to the eye, particularly the set used in the last act.

There is a lot of opposition to this house, so that audiences must be given what they want, and the old crowd will no doubt come back.

SID.

BROADWAY SCANDALS
AT THE OLYMPIC
IS CLEVER SHOW

Another comedy success of Rube Bernstein's the "Broadway Scandals," was at the Olympic last week. It was a success in other ways as well. It is a fine scenic and electrical offering, and has as fine a singing chorus as has been seen here in many a day.

Clyde Bates is the principal comedian, on his shoulders rests most of the comedy of the show, Bates is again doing his "bum," working with his usual speed injecting comedy in each bit and scene. Bates is a fast worker, although a heavy man, he dances very well. He can also sing.

Jim Hamilton is the straight man, a fine looking young fellow, a real classy dresser and above all a corking good singer, talking and dancing straight, that will compare with the best, not alone in burlesque but in other branches of theatricals. He "feeds" the comedians well and in numbers he is a success.

Major Johnson, a dwarf in statue, who is in some of the scenes with Bates, gains laughs on account of his unusual size.

Dick Simmons is in a number of bits and does very well, with his lines. He makes a good appearance.

Dorothy Barnes, a tall and attractive blonde, is the prima donna. Miss Barnes handles her numbers well and wears beautiful gowns. She carries herself nicely.

Vinnie Phillips is the ingenue. Miss Phillips has improved considerably in her work in the past season. She also wears pretty dresses.

Irene Hamilton has taken Mae Kennis' place. She had several numbers and was in a few of the bits taking care of them very well.

Henry Jines, a colored performer, had a number of comedy scenes that he had no trouble in getting over. Jines is a funny fellow and sells his comedy nicely. He can also put a number over.

The show is fast, there is not a slow scene in it, as soon as a scene is over a number follows. Seldom does one or two principals occupy the stage at one time, except in a specialty. The producer has many of the principals on the stage at once and has them doing something all the time.

Jines, in a singing and talking specialty in one, scored. His material is good and his numbers he put over finely.

A model scene was given by a number of the best formed girls in the chorus. They gave eight different styles poses that were liked by the audience.

The "gambling" bit in one was well done by

Bates, Hamilton, Miss Barnes and Jines. Miss Phillips offered a singing specialty in one of two numbers that went over. The chorus worked nicely, the girls were well costumed and the numbers prettily staged. "Broadway Scandals" is a dandy show, has good material and a good cast. It's a dandy entertainment. Bernstein hasn't had a bad show in all three he has on the American Circuit.

SID.

WEBER SUES FILM CO.

Ike N. Weber, the theatrical agent, filed suit last week for \$1,000 damages, alleging breach of contract, against the Blackburn, Velde Pictures, Inc., producers of films in which colored actors play. The suit was filed in the Third District Municipal Court, Manhattan. Weber claims a contract with the film company by which it was to pay him 5 per cent commission on the gross receipts received from the sale and exhibition of the motion picture entitled "For His Mother's Sake." The action was brought through Attorney Harry Herzbrun.

BENEFIT FOR M. J. DIXON

Martin J. Dixon, for many years manager of the Third Avenue Theatre, has met with reverses and is an invalid. His many friends in the theatrical business have secured the Republic Theatre from A. H. Woods, and will give a benefit for him on Sunday night, March 19th.

The committee consists of Harry G. Sommers, Thomas W. Broadhurst, Gus Hill, Walter Moore, Martin Herman and others.

"PITTER PATTER" IN STOCK

BOSTON, Mass., Feb. 20.—"Pitter Patter," is being presented in stock, by the Somerville Players, this week at the Somerville Theatre. This is the first musical production of the season to be presented by the stock company.

Next week, the company will offer a new play written by Harold Crosby, dramatic editor of the Boston Post, which he has entitled "My Greenwich Village Girl."

JANIS GOING TO COAST

Elsie Janis and her "Gang," will close their engagement at the Gayety Theatre, on Feb. 25th, and will play the following week at the Montauk Theatre, Brooklyn, after which they will go on a tour to the coast, closing sometime in July.

George M. Cohan's production "Made-line of the Movies," will open at the Gayety, on Feb. 27th.

George Stone has been signed as one of the feature members of the Olga Mishka Revue, which is now in rehearsal.

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ORCHESTRA NEWS

MILLER IN PICTURE HOUSES

Ray Miller and His Black and White Melody Boys, with Cliff Edwards, opened Monday at the Academy of Music, the Fox film house at Irving Place and Fourteenth street. They are booked to play a return engagement at the Winter Garden next week, and as usual will play at the Club Maurice nightly.

Although the orchestra has a tentative agreement with the Paramount and Fox film companies to play about twelve weeks at the various motion picture houses controlled by those organizations in New York which include the Rialto, Rivoli and other houses on Broadway, there has been no definite contract signed to that effect. Consequently the fulfillment of such an engagement depends on whether Mr. Miller can see his way clear to doing that amount of work and whether his playing at the movie houses will interfere with his already contracted for routine which must receive due consideration.

ORCHESTRAS FOR PALACE

Paul Whiteman's Band is booked for a three week return engagement at the Palace for the weeks of April 10th, 17th, and 24th.

Isham Jones and his Brunswick Orchestra that have appeared at the Palace and Majestic, Chicago, is scheduled to closely follow the Whiteman combination. Next week Paul Specht and his Society Serenaders will be one of the feature acts of the Palace bill making three bands penciled to appear at this theatre for the next two months.

COLOSSAL ORCHESTRA TO PLAY

A colossal orchestra of two hundred and twenty-five men, formed by combining the Philharmonic, the Philadelphia, and the New York orchestras, will be conducted in turn by Bodanzky, Coates, Mendelberg, Stokowski, and Strinsky, at Carnegie Hall on February 27th. The big organization has been formed to raise funds for a perpetual fellowship in music at the American Academy in Rome in honor of Walter Damrosch.

KLEIN HAS SEVEN ORCHESTRAS

Julius Klein, the Detroit musical director, who has both the dance and concert orchestras at the Stadler Hotel in that town is fast coming to the front as one of the most popular orchestra man in that part of the country. In addition to the two Stadler Hotel combinations he now has five other orchestras doing outside work at social and other occasions.

SPECIALE TO GIVE CONCERT

Mike Speciale, and his Famous Orchestra, playing at the Cagelon Terrace, on upper Broadway will give a symphonic jazz concert over the Radiophone on February 22nd, at the W. D. Y. broadcasting station at Roselle Park, N. J. The orchestra was invited to give the concert as a result of the combination's many admirers making the request of the radio company.

GUTTENPLAN AT "BLUE HOUR"

Max Guttenplan is now leading his orchestra at the "Blue Hour" cafe, where he has signed an indefinite engagement. Guttenplan was formerly leader at Reisenweber's, Century Promenade, Palais Royal and other places, although he is one of the youngest leaders in the business.

ELKINS AT KNICKERBOCKER

Elkins' Novelty Orchestra, which recently came to New York from the coast, is now appearing nightly at the Knickerbocker Grill.

MUSICIANS STARVING

WINNIPEG, Man., Feb. 20.—According to Lillit Gorse, former prima donna at the Odessa Opera House, who has recently reached this city from Russia, artists, and professional men and women of all types are getting little or no consideration at the hands of the Russian Soviet government.

Miss Gorse says that musicians are starving, and are with professional men and women, "mobilized" and ever at the orders of the government. They must give their services gratis, and at times are given a bit of bread in payment for public appearances. Lawyers are blacking boots or selling old books, while men of science, physicians and surgeons, work for the government without receiving any salary.

MEMPHIS FIVE REORGANIZED

The original Memphis Five, composed of Frank Signorelli, Phil Napoleon, Milford Nole, James Lytell and Jack Roth, have re-organized and have been engaged to open Friday at the Balconades Ballroom, formerly Healy's Balconades. Signorelli, pianist and leader of the re-organized orchestra was for a time pianist of the Original Dixieland Jazz Band, and the others of the combination have been working in Duranti's and the Indiana Five orchestras.

Morton Dennison's Society Orchestra had their contract extended and will continue to the Balconades music in conjunction with the Memphis Five.

CRESCENT GIVES RADIO CONCERT

The Shubert Crescent Theatre orchestra, of which William D. Bartlett is director, will give a radio concert at the Westinghouse plant at Newark, N. J., on Washington's Birthday. In addition to a patriotic program, the orchestra will also play selections from "Blossomtime." The Crescent orchestra is the first vaudeville theatre orchestra to give a radio concert.

NEW ORCHESTRA AT HEALY'S

The "Dixieland Jazz Band" has closed at Healy's 66th street resort and a new combination will open there Friday night. The new orchestra in reality will be the re-organization of the old Memphis Five, the members of which have been playing in Duranti's, Lannin's and the Indiana Five orchestras, and have decided to get together again.

WEISS WITH WHITEMAN

Irving Weiss, musical director who closed recently at the Club Maurice, is now connected with Paul Whiteman, Inc., for which organization he will do outside work. Mr. Weiss is an all round man, and his acquisition by the Whiteman firm is in keeping with the high class standard they wish to maintain in their orchestras.

GRAHAM HARRIS AT THE CAMEO

Graham Harris is the director of the orchestra at the B. S. Moss Cameo Theatre, located on Broadway and 42nd street. While the orchestra is small it is an exceptionally able one, and Harris is an accomplished leader and director.

ROSE AT THE CAPITOL

Jack Rose's Palais Royal Orchestra has closed their long run at the Palais Royal. Atlantic City, have opened at the Capitol Restaurant, playing there with the new Revue, and also supplying the dance music.

NEW ACTS

LLOYD GARETT AND CO.

Theatre—Jefferson.
Style—Singing.
Time—Twelve minutes.
Setting—"One."

Mr. Garrett is from the ranks of musical comedy casts and brings to vaudeville a melodious lyric tenor voice of ample range, a clean cut personality and a routine of songs suitable to the taste of the average vaudeville-goer.

He is assisted at the piano by a man who is billed as the "company." Opening with a short introductory song, he sang about one song that he did in last year's "Scandals," and followed it with a popular ballad.

The pianist, with the aid of the orchestra, rendered a selection, and Garrett returned, singing a short ditty and closing with a published number.

He was neatly clad in a full dress suit, making an excellent appearance. His numbers were well rendered, and the high notes taken with ease. Although he sang no songs that come under the head of "Jazz," his routine are popular numbers and the act would not suffer if he put in a song in faster tempo. Or, in place of a fast song he could sing a semi-classical ballad or two which would give the act more dignity and class. While the act is a fairly good one now, it is on the fence, so to speak and would certainly improve by leaning a little more either way.

M. H. S.

ANDRE & GIRLS

Theatre—State.
Style—Singing and musical.
Time—Seventeen minutes.
Setting—Special.

This act consists of a Miss Andre, assisted by four girls nicely costumed who play violins, but that seems to be all they do—play violins. The act opens with a red plush drop set in "one," that opens center discovering the four girls who play an operatic selection. This is done in fair harmony. Following this, Miss Andre enters and sings a number that was made famous in a Broadway production some time ago. At the chorus, the four violin girls come on again, and continue playing after Miss Andre leaves the stage, to kill time for her change.

The act then goes into "three," consisting of a black plush "cyc." The stage is set with a flowery screen center, and two containers of the Grecian style on each side. From these the violin girls come to the support of Miss Andre, who in a white minstrel costume, does an Eddie Leonard number. As a finish the girls go into a light routine of steps and play while the principal continues with the Leonard number.

The act is topheavy. The four violin girls, after their first appearance, lose their punch as they do nothing in addition to what they do at the act's opening. One girl violinist, one that possibly was unusually good, could take the place of the four girls as a very big advantage to the act.

E. H.

Calame and Madison open for Loew, February 27. They will tour the entire circuit.

RUBINI AND ROSA

Theatre—City.
Style—Musical novelty.
Time—Twelve minutes.
Setting—In "one."

These two girls, possessed of fine personalities, and a lot of ability, took the entire audience by storm. Rosa, the violiniste, and Rubini, the piano-accompanist, opened with a duet, which was fine. Following this, Rosa, playing her violin as a second, rendered a beautiful ballad, "A Gypsy Love Song," from the "Fortune Teller." Her voice was charming, and the number was put across to the cheers of the gallery, and the spontaneous applause of the orchestra. Always a great song, Rosa got everything out of it, and displayed her showmanship.

This number, which practically stopped the show, was followed by a solo, on the accordion, by Rubini. This number, "The Twelfth Street Rag," was also put across to a big hand, and gave Rubini four bows.

After this, a duet of instruments accompanying a duet of voices, pleased, but was not so good. Rubini held the lead in this song, which was "Dear Old Pal Of Mine." Rosa sang an obligato arrangement to the number.

Both girls were dressed in Italian peasant costume, and, with their ability, showmanship, and personality, put their material across in a big time manner. This act is, in reality, a fine offering, and should do very well on the big time.

D. S. B.

MARSH AND WILLIAMS

Theatre—Keeney's.
Style—Comedy skit.
Time—Twenty minutes.
Setting—Special.

The set of this act depicted a balcony in the "Ritz" Hotel. Charles Marsh entered, and, after giving orders to the bell hop, who is invisible, read a letter left for him by his fiancée. The tone of the letter showed that she had broken off her engagement. As a result, Marsh decides to employ the first girl that passes him, and flaunt her in the face of his former attaché. The first girl that passes is exceedingly homely, and, to all appearances, devoid of any grace. However, she is engaged by Marsh and goes into his room to put on the clothes he has bought for the other girl. When Miss Williams re-enters, clad in a beautiful blue and gold dress, and a small turban of blue on her head, the audience gave her a round of applause.

Thereafter the dialogue moved more rapidly, and turned to the time-worn topic—love. Although her name is Marion Sablowsky, Marsh is willing to change it. The act closes with an amusing telephone marriage.

The act depends more on the beauty of the girl than anything else, and, in this respect, pleased. Both participants are well rehearsed in their lines, and showed their ability to successfully put them over.

D. S. B.

Crafts and Haley have been routed over the Loew time for thirty weeks.

BOGGS AND SWOR

A NEW COMBINATION

Bushwick, Wk. Feb. 20
Orpheum, Wk. Feb. 27
Colonial, Wk. Mar. 6
81st Street, Wk. Mar. 13
Booked Solid
B. F. Keith Circuit

MEEHAN'S LEAPING HOUNDS
THE GREATEST ACT IN THE WORLD OF ITS KIND

With
Everything Combined
PEP, ACTION
And a Thrilling Finish

Joe Pilgrim business on strides. On performance. The program of the acts is a work of plastic pose spots. The act seen in a hurry. smooth the presentable. The girls. work will p. Carmen & which banjo number of ments nice the family trouble get Mahoney and a strain talk. The bolstered up pleasing voice through the. The latter would never. Bobbie B act entitled. considerable la of the prom bulk of sup did constan attraction. nicely offer neatly. Th a snappy o. Allan Gre tive monol from the s line of cha He is a cl a neat offer of a pretty sistant. The perfor Company, women, wh pleased in t

Bob Hall Palace, M proved a s can Theatr well know gagement a house for th The Baltu balancing, are sterling were excepte feats were won out to Fielding combination. The couple is clean a put their s were round their bit. Peggy W was anothe Worth too and held th possesses characteriz she registe Anderson talk. The they remain talk about well handle and had t Bob Ha about ever hit of the whose per He proved deserving. The Ten a number the delight scored wit a lively o seated unt

The f by M "Ang little o day, I MIS A vo lady. of flow great som so your"

CHICAGO SHOW REVIEWS

ACADEMY
(Last Half)

Joe Pilgrim has succeeded in building up the business out at the Academy in bounds and strides. On Thursday evening for the early performance a capacity house was registered. The program was a bit draggy, but a number of the acts managed to win out through persistent work and versatility.

The St. Clair Sisters opened, with several plastic poses, which seemed very rough in spots. The poses were carelessly presented and the act seems to have been placed together in a hurry. Plenty of work will undoubtedly smooth the offering out so that it will make a presentable starter for a vaudeville program. The girls are shapely and with considerable work will prove a good attraction.

Carmen & Hunter offered a musical act, in which banjos were used. The girls played a number of selections, handling their instruments nicely. The act is a fair offering for the family houses and should find very little trouble getting time.

Mahoney and Talbot, a Hebrew comedian and a straight man, offered songs and some talk. The latter is very weak and could be bolstered up considerably. Both men possess pleasing voices and could secure more returns through their singing numbers than their talk. The latter would be eliminated entirely and it would never be missed.

Bobbie Barker and Company in a comedy act entitled "Three Husbands," supplied considerable laughter and proved a delightful part of the program. Three comedians carry the bulk of supplying the laughter and this they did constantly throughout the running of the attraction. Harmony singing and dancing was nicely offered and each individual won out neatly. The act carries special scenery and is a snappy offering.

Allan Grey and Company introduced a talkative monologist and trickster that won out from the start. Gray keeps up a consistent line of chatter, which accompanies his tricks. He is a clever showman and has worked out a neat offering. The company is in the form of a pretty appearing miss, who acts as assistant.

The performance closed with Joyce Lando and Company, four people, three of whom are women, who offered singing and dancing that pleased in the closing spot. H. F. R.

AMERICAN
(Last Half)

Bob Hall, who was recently seen at the Palace, Majestic and State Lake Theatres, proved a sterling drawing card for the American Theatre during the last half bill. Hall is well known throughout the city and his engagement at the outlying theatre brought a big house for the first performance on Friday night.

The Baltus Trio, with hand-to-hand and foot balancing, opened the performance. The boys are sterling workers and their routine of tricks were exceptionally well handled. Their difficult feats were accomplished with ease and each won out to good applause.

Fielding and Bloomer is a man and woman combination that offered singing and talking. The couple are neat appearing and their talk is clean and wholesome. Both can sing and put their songs over to splendid returns. They were roundly applauded when they concluded their bit.

Peggy Worth, with character songs and talk, was another that was liked in the bill. Miss Worth took her audience almost immediately and held them throughout her entire act. She possesses personality, has showmanship. Her characterization work was cleverly done and she registered distinctly.

Anderson and Graves offered a snappy line of talk. They are seen in an airship in which they remain throughout their entire act. Their talk about the high cost of living is clever and well handled. They supplied plenty of laughter and had the audience applauding liberally.

Bob Hall, extemporaneous songster, sang about everyone and everything and proved the hit of the program. Hall is a likable chap, whose personality alone wins any audience. He proved the big hit in the program and was deserving.

The Tennessee Ten, a colored offering, sang a number of syncopated melodies, danced to the delight of the house in its entirety and scored with their jazz band. This attraction is a lively one and it held the audience tightly seated until the finish. H. F. R.

The following telegram was sent by MR. JOHN REINHARD of "Angel Face" company to his little daughter on her eighth birthday, Feb. 14th, 1922:

MISS VIVIANNE REINHARD

A very joyous birthday, sweet little lady. May each milestone be a cluster of flowers, until your journey is one great bouquet of happiness—each blossom scented with tons of love. From your

PAPA DADDY.

LINCOLN
(Last Half)

A smooth running show was disclosed at the Lincoln Theatre for the first performance Saturday night. The program was an exceptionally good one, well balanced and enjoyable.

"Clownland," eleven men and a woman, started the performance with a flash. Ten of the men occupied the stage, while the other conducted the orchestra. The woman is an exceptionally good eccentric dancer, that proved an individual hit in this offering. The men form a brass band that can play. Some singing is offered. In opening position the act went over nicely.

Blanche Franklyn and Nat Vincent, song writers, offered their own compositions. They form a neat couple and proved enjoyable. Their talk secured much laughter and went over nicely. They accepted several bows and were forced into an encore.

Schaefer, Weymer and Carr, two men and a woman, offered singing and talking that was well received. The act went over nicely and won out to a well deserved hand.

Maurice Diamond and Company, consisting of Helen McMahon and Florence Gast, scored the program's hit with a combination of singing and dancing that registered distinctly. The trio open with a snappy dance that won favor at the start. Miss Mahon's dance, wherein she portrays a rag doll, scored individually. The man's eccentric dance was well executed and the girl's toe dancing was another bit to win favor.

Bert Howard won out, although the going was rather difficult for him. However, Howard went after his audience with the result that he won them in the finish and closed to solid applause.

The Winton Brothers closed with a series of acrobatic feats and ladder balancing, which proved strong in the final position and won the audience over. H. F. R.

VAUDEVILLE BILLS
(Continued from page 25)

OTTAWA

Three Cliffords—Du Tiel & Covey—Guilliani Trio—Lubin & Lewis—Oddities of 1921.

BUFFALO

De Pierre Trio—Kennedy & Martin—Arthur De Voy & Co.—Smiling Billy Mason—Tallman Revue.

WASHINGTON

Zeno, Mull & Carr—Irene Trevette—Geo. Stanley & Co.—Tom McRae & Co.—Jack Walsh & Co.

POLI CIRCUIT

BRIDGEPORT

Poli's (First Half)—Gardner's Maniac—Grant Gardner—Springtime—Elm City Four—Mme. Ellis. (Second Half)—Mykoff & Vanity—Van & Tyson—Adams & McIntyre—The Leightons—Leo Edwards Co.

Plaza—Tab.

HARTFORD

Capitol (First Half)—Lew & Paul Murdock—Anatol Friedland—Milt Collins—Gonzell's Jamboree. (Second Half)—Phills Family—Murdock & Kennedy—Bessie Barriscale Co.—Bert Walton Co.

Palace (First Half)—The Baltos—Lexey & O'Connor—Dan Coleman Co.—Fred Elliott—Walter Mantney Co.—Eddie Miller Co.—Mimic World. (Second Half)—White Bros.—Walman & Barry—At the Party—Worth Wayten Four—Mary Marble Co.—Follow the Girl.

NEW HAVEN

Palace (First Half)—Mykoff & Vanity—Walman & Barry—Bessie Barriscale Co.—Murdock & Kennedy. (Second Half)—Gardner's Maniac—Lew & Paul Murdock—Springtime—Green & Burnett—Kavanaugh & Everett.

Bijou (First Half)—White Bros.—Van & Tyson—Mary Marble Co.—Worth Wayten Four—Follow the Girl. (Second Half)—Jones Family—Grant Gardner—Brown & Barrows—Barry & Dayton—Mme. Ellis.

SCRANTON

Poli's (First Half)—Wilbur & Adams—Smith & Nelman—Giers Musical Ten—Babcock & Dolly—Aurora's Animals. (Second Half)—Gibson & Price—Markel & Gay—Kirksmith Sisters—Whitfield & Ireland—Six American Belfords.

SPRINGFIELD

Palace (First Half)—Sherlock Sisters Clinton—Dave Roth—Hyams & McIntyre—Green & Burnett—Leo Edwards Co. (Second Half)—Reckless & Arley—Frozini—Dan Coleman Co.—Four Entertainers—Anatol Friedland Co.

WILKES-BARRE

Poli's (First Half)—Gibson & Price—Markel & Gay—Kirksmith Sisters—Whitfield & Ireland—Six American Belfords. (Second Half)—Wilbur & Adams—Smith & Nelman—Giers Musical Ten—Babcock & Dolly—Aurora's Animals.

WORCESTER

Poli's (First Half)—At the Party—Barry & Layton—Brown & Weston—Four Entertainers—Phillip's Family. (Second Half)—The Baltos—Dave Roth—Emma Carus—Elm City Four—Sherlock Sisters Clinton.

Plaza—Picture.

WATERBURY

Palace (First Half)—Reckless & Arley—Frozini—Emma Carus—The Leightons—Kavanaugh & Everett. (Second Half)—Burke, Walsh & Nana—Brown & Weston—Fred Elliott—Gonzell's Jamboree.

SHUBERT VAUDEVILLE

Week of Feb. 20, 1922

ATLANTIC CITY

Apollo—Marie Stoddard—General Ed. LaVine—Paul LeVan & Miller—Dickinson & Deagon—Roode & Francis—Rubini & Rosa—Ernestine Myers & Co.

HARTFORD

Grand—Lucy Gillette—Armstrong & James—Rial & Lindstrom—Emily Darrell—Mabel Withee & Co.—Vinnie Daly—Eddie Dowling—Alfred Naess.

SPRINGFIELD

Court Square—Whipple Huston Co.—In Argentina—The Flemings—Bob Nelson—Chas. T. Aldrich—Mel Burns—Permane & Shally—Ford & Truly—Donald Sisters.

PHILADELPHIA

Cheesnut Street—Charles Purcell—Bedini & Cuckoo—Spangles—Desert Demons—Fred Allen—Three Ormonde Sisters.

CHICAGO

Apollo—Bernardi—Gallerini Sisters—Masters & Kraft—Nat Nazarro—General Pisano—Two Harpers—Johnny Dooley—Matthews & Ayres.

DETROIT

Opera House—Clark & Arcaro—Leach Wallin Trio—Harris & Santley—Walter Weems—Nip & Fletcher—Novelle Bros.—Bobby O'Neill—Lucille Chalfant—Kranz & White.

CLEVELAND, O.

Leona LaMar—Beck & Stone—Emanuel—Merlin—Ziegler Sisters—Rigollettes—Fred Stanley & Girls—The Bridal Sweet—Milo.

CINCINNATI

Shubert—J. J. Jones—Earl Rickard—White Way Trio—Nullen & Corelli—Bert Earle & Girls—Chuckles of 1921—A. Robins.

WASHINGTON

Belasco—Thelma—Dolly Connolly—Carl McCullough—Regal & Moore—Lunatic Bakers—The McCormacks—Horton & LaTriska—Callahan & Bliss—Frank Stafford.

BALTIMORE

Academy—John Chas. Thomas—Brendel & Bert—Franklin Duo—Everest's Monks—Frank Jerome—Aleen Bronson.

NEWARK

Rialto—Nanette Flack—Georgie Price—Kajiyama—Chas. Howard & Co.—Seymour & Jeannette—Peggy Marsh—Arthur Terry—Chas. McGoods & Co.

NEW YORK

Winter Garden—Midnight Rounders—McConnell & Simpson—Green & Blyler—Harry Hines—Sam Hearn—Delro—Harry Kelly—Maxie & George.

BROOKLYN

Crescent—Jimmy Hussey—Ethel Davis—O'Hanlon & Zambouni—Burns & Foran—Rath Bros.—The Promenaders.

BOSTON

Majestic—Ford & Victorine—James Watts—Marie Nordstrom—Apollo Trio—Nana & Co.—Hannford Family—Anna Codee—Rudinoff—Forde & Rice.

TORONTO

R. Alexandra—Whirl of New York.

PAULINE LORD SUED AGAIN

Pauline Lord, leading woman in "Anna Christie," whose \$500-a-week salary was garnished a few days ago to pay a \$5,000 judgment obtained against her for the alleged alienating of the affections of another woman's husband, is again being sued for alienation—this time it is Mrs. Ruth Harris, who asks \$50,000 damages for the loss of affection, companionship and support of Mitchell Harris, an actor, whom Mrs. Harris is also suing for separation.

Besides complaining that she and her young daughter were abandoned, and left without support by Harris, and that Miss Lord induced him to leave, Mrs. Harris has placed in the hands of her attorneys letters said to have been written by the actress to Harris.

In one of these the writer addressed the alleged object of her love as "Darlene," and signed herself "Thine, Pauline."

Mr. and Mrs. Harris were married in August, 1910. They have a daughter, June Harris, ten years old. Until April, 1918, Mrs. Harris recites, she and her husband lived together happily. Then, the wife charges, Miss Lord began exerting her wiles and blandishments upon Harris.

Only a week ago Justice Bijur signed an order garnishing the salary of Miss Lord to satisfy a judgment of \$5,000 obtained in 1915 by Mrs. Nellie A. Roche, in a suit based on alienation of the affections of Billy Roche, a widely known boxing referee.

"HOTEL MOUSE" OPENING

"The Hotel Mouse," a new musical comedy being produced by Messrs. Shubert, will open on Monday, Feb. 27th, at Parsons' Opera House, Hartford, Conn. The cast includes: Frances White, Taylor Holmes, Fay Marbe, Barnett Parker, Frank Green, Al Sexton, Stewart Baird, Eleanor Bayard, Marguerite Risser, Elliott Taylor, and Cynthia Perot. The book is by Guy Bolton, lyrics by Clifford Grey, and music by Ivan Caryll and Armond Vecsey.

Lackawanna
Railroad

REDUCED FARES

Lackawanna
Railroad

via

LACKAWANNA

Buffalo, N. Y.	\$14.29	St. Paul, Minn.	\$44.97
Detroit, Mich.	23.29	Omaha, Nebr.	48.63
Cleveland, O.	19.55	Denver, Colo.	67.98
Chicago, Ill.	30.70	Portland, Ore.	108.13
St. Louis, Mo.	35.56	Los Angeles, Cal.	109.20
Kansas City, Mo.	45.60	San Francisco, Cal.	109.20

Lackawanna Limited		Chicago Limited		Buffalo Limited	
Lv. N. Y.	10.00 A.M.	Lv. N. Y.	2.00 P.M.	Lv. N. Y.	8.30 P.M.
Lv. Harlem	10.20 A.M.	Lv. Harlem	2.20 P.M.	Lv. Harlem	8.55 P.M.
Arr. Ithaca	5.20 P.M.	Arr. Cleveland	7.50 A.M.	Arr. Ithaca	7.00 A.M.
Arr. Syracuse	5.45 P.M.	Arr. Detroit	7.30 A.M.	Arr. Syracuse	7.40 A.M.
Arr. Buffalo	7.55 P.M.	Arr. Chicago	4.50 P.M.	Arr. Buffalo	7.30 A.M.

Requests for information, reservations, itineraries, etc., will receive prompt attention.

J. L. HOMER

General Eastern Passenger Agent

112 W. 42ND STREET,

Room 503

Telephone Bryant 2052

DEATHS

CHARLES HERMAN, actor and booking agent, died Feb. 8th, at his home at Rockaway Beach, at the age of eighty-five years.

Mr. Herman was a member of the firm of Herman and Lyman, booking agents, who organized their concern in 1880, and well known in theatrical circles at that period. He was also a member of the old time vaudeville team known as "The Hermans," composed of himself and Bertha Herman, the latter his wife, who died about fifteen months ago.

A daughter, and a nephew, Paul Wolff, who for the past twenty years has been connected with the Pinner Agency, survive Mr. Herman. The body was cremated at the Fresh Pond.

CHRISTIAN AHBE, seventy-eight, veteran musician of New Jersey, died last week at his home, No. 24 Thirteenth avenue, Newark. He was a charter member and for twenty-five years treasurer of Local No. 26, Musicians Mutual Protective Union, and for fifteen years represented them at the National Conventions of the American Federation of Musicians. He was also for twenty-five years a member of the band of the First Regiment of the New Jersey National Guard.

JOHN RINGLING SUCCEEDS RICKARD

John Ringling, circus man, succeeded George L. "Tex" Rickard as president and matchmaker of the Madison Square Garden Sporting Club, Inc., following the resignation of Rickard who lost his license to promote boxing bouts in New York after he was indicted on the charges of two girls last Thursday.

The annual board of directors meeting took place Thursday, February 16, and the following officers were elected to administer the affairs of the club during the ensuing year:

John Ringling, president; John Kelley, vice-president and treasurer; Richard Fuchs, secretary; Frank E. Coultry, assistant treasurer and general manager; Frank Flournoy, matchmaker.

Ringling, who left for Florida after the election, was formerly vice-president of the club. Flournoy, the new matchmaker, has been associated with "Tex" Rickard in his affairs for some time, and was at one time a cotton broker. Rickard took control of the Garden as a sports promoter in the summer of 1920 when he signed a ten years' lease.

RECEIVER FOR FRANCES WHITE

Judge Schmuck sitting in the City Court last Friday granted the application of attorney Max Salzer of No. 116 Nassau street, for a receiver for Frances White, comedienne with a reputed salary of \$1,000 a week.

Miss White who is now playing the Shubert vaudeville circuit, told attorney Salzer just why she couldn't pay a judgment for \$489.20 to Mrs. Anna Sault, modiste. "You've got a small chance of getting anything out of me," Miss White told the lawyer. "You can't get a wooden nickel out of me."

In reply to the attorney's queries, the comedienne replied that she hadn't paid the \$300 rent for her apartment this month; that she owed \$700 on her furniture; that the piano was about half paid for and that she had borrowed \$500 on her life insurance policy.

AFTER FILM "PIRATES"

ALBANY, N. Y., Feb. 20.—Fred. H. Elliott, executive secretary of the national association of the motion picture industry, is here talking with legislators regarding the introduction of an amendment to the penal code whereby film thefts will become more difficult.

The motion picture "pirate" is not a film character, he said, but is a person who deliberately steals films or unlawfully makes copies from negatives and sells them to foreign countries.

Mr. Elliott estimated that the American producers are the losers of from \$250,000 to \$750,000 a year.

CABARET BUSINESS IMPROVES

Much of the slack in the professional employment situation is being taken up by the cabarets, which are gradually getting back to the lines along which they ran two years ago, when thousands of vaudeville performers and chorus girls made their livelihood in cabaret and restaurant work.

The lead in this movement back to the large-casted revues and shows put on in restaurants and cabarets is being taken by the Broadway resorts. The same pleasure palaces which for the past several seasons have done without other entertainments than one professional "hostess," using instead expensive orchestras, are now putting on large revues and vaudeville shows which give employment to many people.

In New York, as well as in other cities, it is a conceded fact that cabarets and after-theatre resorts have never done as good business as they are doing right now. Cabaret managers vie with one another in the extravagant manner in which they decorate their places and in the high-class entertainment they stage.

During the last year or so cabarets have received a goodly portion of their patronage from people who merely wanted a place in which to dance. It seems noteworthy in this respect that with the loosening up of prohibition enforcement and the generally admitted growth of the "home brew" habit the cabarets are now getting back the people who patronized them in the pre-prohibition days.

The covert charge is still the method by which the expensive entertainments and dance orchestras are paid for by the cabaret patron. In New York the covert charges in cabarets run from \$1 to \$3.

The practice of engaging one famous actress as hostess at fabulous salaries, running as high as \$3,000 weekly, is gradually dying out. The "cabaret public" again wants entertainment, and not merely the honor of paying high prices just to see single stars.

Out of town the cabarets are again flourishing. Especially in the eastern cities, where prohibition enforcement is not quite so harsh as in some of the western communities, the cabarets are coming in for a large amount of the business of the pleasure-seekers.

As an example of the faith cabaret proprietors have in the attraction of their properties one Broadway cabaret was opened last week with a revue which is estimated to cost in salaries alone around \$3,500 a week. The place was extravagantly redecorated just to carry out the idea of the show at a cost which runs up to over \$25,000.

BRADY DID NOT APPEAR

William A. Brady, theatrical producer, failed to address an audience that gathered in the Forty-eighth Street Theatre on Sunday night to witness a special performance of "The Nest."

The audience, composed of actors and actresses, had been invited to attend and hear Mr. Brady tell of his argument with the Rev. Dr. John Roach Straton in regard to the theatre, the screen and the morals of actors and actresses. No explanation was given as to why Mr. Brady did not speak.

RADIO SERVICE AT ROYAL

The latest fad among the patrons of the B. F. Keith Royal Theatre, located on Westchester and Bergen avenues, N. Y., is to reserve their seats at this theatre, by radio. Ernie Richardson, chief electrician of the house, owns and operates the set, which consists of a regenerative receiver, and a radio telephone.

This theatre is the first to install a wireless for the use of the patrons of the house. Al Darling is the manager.

ACTORS SCORE STRATON

Laurette Taylor, now starring in "The National Anthem," evidently does not propose to let the Rev. Dr. John Straton, get away with his criticisms of the stage and the actors, without expressing her opinion of the matter. At a meeting of the Catholic Actors' Guild held on Sunday at the Hotel Astor, she said:

"Dr. John Roach Straton is like my grandmother, who would not admit Mary Magdalene into the company of the saints because she didn't believe people should know anything about her, much less read her story," said Miss Taylor. "If he would only consent to give the theatre a fair trial, instead of denouncing without having full information, he would perhaps find good things in it after all."

Gen. Buck also spoke and referring to Dr. Straton as the "P. T. Barnum of the pulpit," Mr. Buck said he was more impressed by the act of the priest who stood up in the lobby of Earl Carroll's new theatre, dedicated today, and blessed it, than by the "miserable picayune arguments against the stage by Dr. Straton."

"In these turbulent days of the theatre," he continued, "when men stand up and yell from the housetops against our profession, all we have to do is to point to certain quiet achievements by this organization without the assistance of the spotlight, which Dr. Straton seems to crave."

"When I see actors giving up their only free day in the week to play in a benefit performance to help others, I say that there is more bigheartedness in the theatre than people have any idea of."

SUNDAY SHOWS FOR SELWYN

The Selwyn Theatre, located on 42nd street, west of Broadway, is to give a series of Sunday concerts. Mack Hilliard, manager of the house, will open the series of concerts, next Sunday evening, with an all-colored troupe of singers and musicians, headed by the Clef Club Orchestra.

ENGAGEMENT CALLED OFF

CHICAGO, Ill., Feb. 20.—Jimmie Moorehead, a member of Signor Friscoe's act, announces that his coming wedding has been postponed indefinitely and that his engagement has been broken off. Mr. Moorehead was engaged to marry a popular vaudevillian.

FORSYTH PLAYERS OPENING

Walter S. Baldwin, stock producer, is to open one of his companies, on March 20th, at the Forsyth Theatre, Atlanta, Ga. The house, which is controlled by the S. A. Lynch Company, a large southern syndicate, has contracted for the services of the company, which will have an indefinite run.

LETTER LIST

GENTLEMEN

Albani, C.
Brandon, J. W.
Bertrand, Bert
Barnes, Geo. E.
Crafts, Charlie
Curry, J. B.
Cummings, M. K.
Conard, Edw.
De Paw, Gus.
Fay, C. A.
Fielding, Harry
Flaher, Robert
Klaym
Morrissey, Harry
Marco, Jas.
Mokelke, Edw.

LADIES

Mackay, Edw.
Morrissey, John
Marshall, G. O.
Pickett, Sam
Sparrell, J. Ran-
dolph
Sharkey, Ronald
Udell, Chas.
Vernon, Walter
Weston, Teddy
Welsh, Lew J.
White, Rola R.
Atkins, Mrs. F.
Bates, Dottie
Bordeau
Fleurette
Belmont, Hazel
Blake, Bessie
Du Beau
Marguerite
Fuller, Doris
Fielding, Pauline
Gordon, Shirley
Harper, Anna B.
Howard, Flo
Lloyd, Helen
Landon, Bobby
Landon, Stella
Mertz, Emily
Marione, Claire
Price, Florence
Parker, Florence
Pelletier, Lucille
Roland, Ruth

LEAGUE SELECTS ELEVEN

The New York Drama League has announced the names of the eleven "most important persons in the past year's history of the stage," who will be the guests of the League at its fourth annual dinner at the Waldorf-Astoria March 5th. They are:

Lee Simonson, for his fine stage settings in the Theatre Guild production of "He Who Gets Slapped"; Eugene O'Neil for his plays, "Anna Christie" and "The Straw"; Pauline Lord for her acting in "Anna Christie"; Eva Le Gallienne, for her appealing work in "Lillian"; Thomas Wilford for his new color-organ; Allan Pollock, for his acting in a leading role in "A Bill of Divorcement"; Emery Pottle, author of "The Hero"; Augustin Duncan, for his striking work as producer and actor; the Misses Lewisohn, for their notable productions at the Neighborhood Playhouse, and Robert Edmund Jones for his sympathetic stage settings.

The jury which made the selections for the League was composed of: Bruce Bliven, associate editor of *The Globe*; Heywood Brown, special writer on *The World*; John Farrar, editor of *The Bookman*; Beatrice Herford, monologist and author; Sidney Howard, poet and dramatist; B. W. Huebsch, publisher; Hatcher Hughes, professor in the department of English in Columbia University; Kenneth McGowan, author and dramatic critic on *The Globe*; Montrose J. Moses, author and dramatic lecturer; Dhan Gopal Mukerji, sociologist; Thomas Wood Stevens, of the department of drama, Carnegie Institute; Louis Untermeyer, author, and Alexander Woollcott, dramatic critic of *The Times*.

Nikita Balieff, director of the "Chauve-Souris," will also be a guest of the League at the dinner.

FORMER MANAGER ACTING

Richard Warner who until recently was manager of the Keith's Colonial Theatre has joined his wife Henriette Craig in her six people act on the Keith time.

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